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DUENDE: FOUR PRELUDES FOR SYMPHONIC WIND ENSEMBLE
BY LUIS SERRANO ALARCÓN: CONDUCTOR'S GUIDE, SPANISH
HISTORICAL BACKGROUND AND INFLUENCE

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DUENDE: FOUR PRELUDES FOR SYMPHONIC WIND ENSEMBLE BY LUIS
SERRANO ALARCÓN: CONDUCTOR'S GUIDE, SPANISH HISTORICAL
BACKGROUND AND INFLUENCE

MUSICAL ARTS PROJECT

A musical arts project submitted in partial fulfillment of the
requirements of the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By
Kenneth Javier Iyescas

Corpus Christi, Texas

Director: Dr. John Cody Birdwell, Professor of Music

Lexington, Kentucky

2017

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ABSTRACT OF DISSERTATION

DUENDE, FOUR PRELUDES FOR SYMPHONIC WIND ENSEMBLE BY LUIS SERRANO ALARCÓN: CONDUCTOR'S GUIDE, SPANISH HISTORICAL BACKGROUND AND INFLUENCE

Luis Serrano Alarcón is one of the most important and relevant composers of our time. He is sought after as a composer, lecturer, and conductor throughout the world. His works have been performed in over 30 countries worldwide by some of the leading musical ensembles in the United States, Europe, and Asia, as well as being highly decorated by winning many prestigious composition contests including the International Band Competition Contest of Corciano, Italy.

Born in Valencia, Spain, Alarcón is relatively self-taught in composition, which is a testament to his natural-born gift for composition. His compositional output ranges from the traditional Spanish *pasodoble* to chamber music, solo pieces, and sophisticated masterpieces for orchestra and wind ensemble.

His work *Duende: Four Preludes for Symphonic Wind Ensemble* was commissioned by the University of St. Thomas Wind Ensemble, Minnesota (USA) in 2010. From its premiere, it became an extremely popular piece among wind band conductors. *Duende's* appeal can be attributed to its fusion of Spanish popular music, the symphonic energy of Manuel de Falla's scores, *Iberia* by the Spanish composer Isaac Albeniz, and the presence of jazz and Latin music.

A detailed conductor's guide will be provided in this document that includes but not limited to an analysis of form and structure for each movement, conducting considerations, and rehearsal suggestions and techniques. Last but not least, an in-depth exploration into the composer's background, Spanish musical influences, and the Spanish Band movement and traditions has been conducted. Through this process, an uncovering of intriguing and relevant points of interest have come to the surface. Alarcón's music sounds the way it does and appeals to the masses because of the juxtaposition of its infectious, Spanish musical elements, as well as its traditional symphonic music components. Moreover, the long and historical past, culture, and traditions of Spanish Bands creates an enormous influence and motivation to compose for the wind band

genre. More than two-thirds of all municipalities in Valencia, Spain have musical societies that serve as sponsors for the bands and other ensembles, provide music education, and function as a social center to the townspeople. They are also supported by the Valencian Federation of Musical Societies, all branches of government, the business community, and the media. The musical ensembles participate in both non-competitive and competitive performance activities. Non-competitive performances include concerts, wind band festivals, honor bands, and massed bands. Wind band competitions are sponsored at the municipal, provincial, regional, and international levels. Many of these performance types are combined for special celebrations like patron saint holidays, including Las Fallas and Moros y Cristianos.

KEYWORDS: Luis Serrano Alarcón, *Duende: Four Preludes for Symphonic Wind Ensemble*, Symphonic Band, Spanish Bands, Conducting

DUENDE, FOUR PRELUDES FOR SYMPHONIC WIND ENSEMBLE BY
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To my wife, Maria, and daughter, Alex, for all the love, encouragement, motivation, prayers, and support you've given me to get through this process. I love you both with all of my heart.

To my parents, Juan and Maria-Lourdes, and brothers, Joncarlo and Michael, for always being a positive constant in my life. "Never say 'I can't.'"

To my Lord and Savior Jesus Christ to which all glory, honor, and praise is given.

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Chapter One – Luis Serrano Alarcón

From Valencia, Spain, hails one of the most versatile and prolific wind band composers of our generation, Luis Serrano Alarcón. Born to Luis Serrano and Amparo Alarcon in 1972, Alarcón has emerged in a relatively short time, 44 years, to be a global musical tour de force. Dr. John Cody Birdwell, Director of Bands at the University of Kentucky, describes Alarcón as the following:

“I believe that Luis Serrano Alarcon is the most talented and successful of the many Spanish (and perhaps European) wind band composers writing today. He is self-taught, and his musical styles and language is incredibly diverse. His compositional craft is exquisite, as demonstrated in the complexities of his “*Symphony for Wind Orchestra*,” and his imagination is vivid, exuberant, and exotic at times as evident in “*Duende*.”¹

Alarcón recalls growing up in Valencia as “a lovely place that I love. It is full of culture but not pretentious. It is a perfect balance of size and quaint.”² Alarcón was raised in the town of Mislata, Valencia, a municipality in the Valencian Community, but traveled to Chiva, Valencia for his academic and musical education.³ He began his musical training at the age of eight years old in Chiva at the Sociedad Musical La Artística de Chiva. Although the piano is known as his primary instrument, Alarcón was initially chosen to be a clarinetist. According to Alarcón, “I was going to start to play clarinet around 1980 because it was given to the most talented little guys because they mostly played orchestral transcriptions.”⁴ At the age of nine, he studied at the Conservatorio Municipal Jose Iturbi de Valencia until he was 18 years old, while also attending San Pedro Pascual

¹ John Cody Birdwell, e-mail interview to Author, July 27, 2016.

² Luis Serrano Alarcón, Skype interview with Author, August 8, 2016.

³ Ibid.

⁴ Ibid.

School for his academic disciplines. Alarcón is proud to admit that he was an avid basketball player as well until the age of 16.⁵ Among his musical teachers and mentors was Javier Barranco, with whom he studied piano and learned about the great masters of Classicism, Romanticism, and Spanish Nationalism. He also studied conducting with Jose Maria Cervera Collado and harmony with Jose Maria Cervera Lloret. From Alarcón's musical training and early influence came an affinity for the symphonic music of the Classical and Romantic periods, most notable, the music of Beethoven and Brahms.⁶

Although he is mostly known globally as a composer/conductor, Alarcón started his musical career as a concert pianist.

“I started my piano career as a good pianist but not a great one. I really loved conducting, though, since I was a little boy. I did have a natural gift to compose since very little. I started composing piano pieces at twelve years old naturally. When I started conducting in Valencia professionally in 1993, age twenty-one, I hadn't really studied conducting officially. It was just intuitive.”⁷

Alarcón's musical influences are clearly Spanish in nature due to the richness and fertility of his Spanish heritage. Although he doesn't deny the inevitable Spanish sound in his music achieved through melody, harmony, and instrumentation, Alarcón believes that this occurs organically and unconsciously – “more of a natural by-product of growing up in Spain.”⁸

⁵ Ibid.

⁶ Donald F. Goodwin, “Symphony for Wind Orchestra by Luis Serrano Alarcón: Background, Analysis, and Conductor's Guide” (DMA diss., University of Kentucky, 2015), 1.

⁷ Luis Serrano Alarcón, Skype interview with Author, August 8, 2016.

⁸ Donald F. Goodwin, “Symphony for Wind Orchestra by Luis Serrano Alarcón: Background, Analysis, and Conductor's Guide” (DMA diss., University of Kentucky, 2015), 1.

Duende (2010) is a convincing example of his many musical influences integrated into a single work. Clearly heard throughout this composition is the omnipresent sound of Spanish music, as well as jazz and popular Latin music. This is evident by the employment of a Spanish jazz trio (piano, Latin percussion, and double/electric bass). Alarcón is an aficionado of fusing contemporary sounds, instrumentations, and genres with the classical/traditional genres and mediums in his compositions. Most notably is his *B-Side Concerto* (2014) composed for rock band and wind ensemble commissioned by the University of St. Thomas Symphonic Wind Ensemble, Dr. Matthew George, director. This work utilizes the typical wind ensemble instrumentation but enhances the sound spectrum with the addition of electric guitar, electric bass, keyboards, and drum set.

Alarcón's musical output became, in a relatively short time, substantial and considered by many leading conductors of the wind band medium as important and relevant contributions to the wind ensemble repertoire. It is no wonder that Alarcón's music appeals to the masses. His music is representative of his global appreciation of musical styles and traditions of both the eastern and western hemispheres. This is evident by closely examining the wide spectrum of musical frameworks that his compositions embrace from Europe to Asia and the Americas. Alarcón began composing in the wind band music idiom with the traditional Spanish *pasodoble*, no doubt very familiar and close to his heart, with his work titled *La Calle Mayor* (1996). Here is seen and heard the lively Spanish dance style in duple meter, depicting the sounds, drama, and movements of the Spanish and Portuguese bullfights.

Alarcón contributes seven works to this genre:

- 1996 – *La Calle Mayor*
- 1998 – *La Artística de Chiva*
- 2002 – *El Torico de la Cuerda*
- 2008 – *La Utielana*
- 2010 – *La Lira de Pozuelo*
- 2012 – *Angelita*
- 2014 – *Enric Cullell*

Although his *pasodobles* are clearly Spanish in nature, it is in Alarcón's symphonic works where he increasingly discovers and experiments with world musical influences by employing melodic, harmonic, and ethnic instrumentation traditions from many countries and civilizations. The following collection of Alarcón's works are a convincing example of his global spectrum of musical tastes.

- 2003 – *Memorias de un hombre de ciudad* (Universal Appeal)
 - *Memoirs of a City Man* is a descriptive work that denotes a person's daily life during a common day. It skillfully brings to light the dehumanization of the common man due to his daily routine, work, schedules, speed, and the machines that dominate him. With movements entitled "Sunrise in the City," "Machines (and people)," "Intermezzo (10:30)," "Machines," "Dreams," "Nocturnal Flights," and "Sunrise in the City," the listener is exposed to the clear message of the work, "Current human life isn't a succession of days, but an endless, lonely day that is repeated."⁹ All seven movements are *attacca* (continuous, without breaks in the music). It is also cyclical in that the first movement returns at the end to conclude the work.
- 2004 – *Concertango* (Tango: Argentina; Jazz: USA)
 - Above all else, *Concertango* is deeply grounded in the style of the Argentinian *tango*. The *tango* originated in the 1880s and is a partner

⁹ Luis Serrano Alarcón, "Memorias de un hombre de ciudad." alarcon music: The Music of Luis Serrano Alarcón, 2003, accessed January 26, 2017, <http://alarconmusic.com>.

dance in either an open or closed embrace. This piece is also a work of fusion. Instrumentally, it combines the classical symphonic wind ensemble with a jazz trio (piano, bass, and drums) and a saxophone soloist. Musically, Alarcón syndicates the sounds and styles of symphonic music, jazz elements, and of course the *tango*, most notably the *nuevo tango* (new tango) style of Astor Piazzolla.¹⁰

- 2005 – *De Tiempo y Quimera* (Valencia, Spain)
 - The Valencian poet Germán Gaudisa’s book *Tiempo y Quimera* was the inspiration for this piece due to its dramatic prose. This book of poems was written between 1971-72 during a difficult and skeptical time for the author while he was clinging to life from a chronic disease which ended it three years later. Through the darkness, however, exists an undercurrent of hope in his writing. Interestingly, this piece begins with a spoken canon of sorts utilizing verses from Gaudisa’s book of poems.¹¹
- 2006-2013 – *Marco Polo Trilogy*
 - Alarcón was inspired by the book *The Travels of Marco Polo*, in which Marco Polo dictates his accounts to Rustichello, while both in a Genoa prison (1298), of the days he traveled all across Europe and Asia. His travels lasted 24 years. Alarcón imagined and recreated the journey musically by composing a work “deep contrasts and colorful sonorities”¹² by employing the traditional music and ethnic instruments of the specific regions and countries that Marco Polo visited.
 - 2006 – *La Ruta de la Seda* (Middle East and Asia)
 - 2011 – *Los Años de Catay* (Mongolia and China)
 - 2013 – *El Libro de la India* (India and Italy)
- 2006 – *Preludio y Danza de Alba* (Spain)
 - Awarded the first prize in 2016 at the International Competition for Original Band Composition in Corciano, Italy, this masterpiece is a true reflection of the composer’s native country of Spain. The composer skillfully evokes “deep scents of jasmine flowers and ‘rosemary,’ forming

¹⁰ Luis Serrano Alarcón, “Concertango.” alarcon music: The Music of Luis Serrano Alarcón, 2004, accessed January 27, 2017, <http://alarconmusic.com>.

¹¹ Luis Serrano Alarcón, “De Tiempo y Quimera.” alarcon music: The Music of Luis Serrano Alarcón, 2004, accessed January 27, 2017, <http://alarconmusic.com>.

¹² Luis Serrano Alarcón, “Marco Polo Trilogy” alarcon music: The Music of Luis Serrano Alarcón, 2006-13, accessed January 30, 2017, <http://alarconmusic.com>.

delicate whirls that move through the narrow streets of white-washed walls.”¹³ This work is for brass quintet, piano, and wind ensemble.

- 2007 – *Tramonto* (Italy)
 - This piece was inspired by the Spanish artist José Morea’s painting entitled “Tramonto en-con Palinuro.” The painting captures the town of Palinuro, Italy at dusk “amongst a mist of warm colors and reclining over the sea with the painter himself in the bottom right-hand corner smoking and calmly watching the scene.”¹⁴ This work is composed for cello soloist and wind ensemble. True to its inspiration, the music is slow and calm with lush harmonies and orchestration.
- 2007 – *Las Hijas de Eris* (Universal Appeal: World Conflict)
 - Written for double symphonic band, cello soloist, and extensive percussion, this opus is not intended to be pleasant. Its intent is to “open up Pandora’s box of human misery and look inside without blinking.”¹⁵ According to Greek mythology, Eris is the goddess of strife. By Theogony Hesiodo’s account, Eris had numerous offspring. They were demonic spirits that represented all of the worst attributes of the human condition. Musically, this turmoil is represented by two symphonic bands in constant conflict with one another. The solo cellist personifies the lone human who suffers regardless of whatever side of the conflict they find themselves on.
- 2008 – *Pequeña Suite para Banda* (Europe)
 - Consequently, this work served the composer as a pseudo-resetting of emotions and artistic creativity following *Las Hijas de Eris*. From this experience was born a “relaxed and even humorous”¹⁶ composition with reduced instrumentation and is influenced greatly by composers such as Jean Françaix, Nino Rota, Dmitri Shostakovich, and other influences from the chamber music works of the 19th and early 20th centuries.¹⁷

¹³ Luis Serrano Alarcón, “De Tiempo y Quimera.” alarcon music: The Music of Luis Serrano Alarcón, 2006, accessed January 30, 2017, <http://alarconmusic.com>.

¹⁴ Luis Serrano Alarcón, “Tramonto.” alarcon music: The Music of Luis Serrano Alarcón, 2007, accessed January 30, 2017, <http://alarconmusic.com>.

¹⁵ Luis Serrano Alarcón, “Las Hijas de Eris.” alarcon music: The Music of Luis Serrano Alarcón, 2007, accessed January 30, 2017, <http://alarconmusic.com>.

¹⁶ Luis Serrano Alarcón, “Pequeña Suite para Banda.” alarcon music: The Music of Luis Serrano Alarcón, 2008, accessed January 30, 2017, <http://alarconmusic.com>.

¹⁷ Ibid.

- 2009 – *La Dama Centinela* (Valencia, Spain)
 - Winning the Euterpe Award from the FSMCV: Best Composition of 2010, this work personifies the Serranos Gate or Tower, one of twelve gates that formed part of the ancient city wall (*Muralla Cristiana*, Christian Wall), in the city of Valencia, Spain. The first movement is a tribute to the *mestre de pedra picada* (master stonecutter) Pere Balaguer. The remaining movements represent the structures historic symbolisms and usage: *Royal Entrance*, *The Prison of Serranos*, and *The Lady of the River*.¹⁸
- 2010 – *Duende* (Spain)
 - In 2011, *Duende* earned the “Best publication of a Classical Piece” from the Spanish Music Awards. This work lives up to its name. The term *duende* is a Spanish term with many different meanings. In flamenco (Spaniard context), it refers to a “state of inspiration and supreme perceptiveness, almost magic, which is only reached by the performer in few occasions” and to describe a person who attains a “special grace...difficult to define but makes them different of the rest.”¹⁹ The composer’s main intent of this piece was to bring to the forefront the fusion of Spanish popular music, the symphonic energy of Manuel de Falla’s scores, *Iberia* by the Spanish composer Isaac Albeniz, and the presence of jazz and Latin music.²⁰
- 2012 – *Symphony for Wind Orchestra* (European)
 - Up to this point in Alarcón’s compositional career, his musical output was programmatic in nature until the completion of his first symphony, *Symphony for Wind Orchestra*. It is grounded on the “basis of the great symphonic tradition of the 19th century, in which formal foundations and processes of motivic and thematic development were the generators and promoters of musical writing.”²¹ The symphony is cyclical in nature, in that the opening material returns at the end of the piece, concluding with a brilliant coda to end the work.
- 2014 – *Three Sketches for Wind Ensemble* (European)
 - Utilizing modal harmonies and melodies, along with simple forms, comes this very playful and humorous piece. The listener can hear the strict

¹⁸ Luis Serrano Alarcón, “La Dama Centinela.” alarcon music: The Music of Luis Serrano Alarcón, 2008, accessed January 30, 2017, <http://alarconmusic.com>.

¹⁹ Luis Serrano Alarcón, “Duende.” alarcon music: The Music of Luis Serrano Alarcón, 2010, accessed January 30, 2017, <http://alarconmusic.com>.

²⁰ Ibid.

²¹ Luis Serrano Alarcón, “Symphony for Wind Orchestra.” alarcon music: The Music of Luis Serrano Alarcón, 2012, accessed January 30, 2017, <http://alarconmusic.com>.

European musical forms while encountering unmistakable Arabian “flavors.”²²

- 2014 – *B-Side Concerto* (USA)
 - One of the most unique pieces of Alarcón’s compositions, it is an “unclassifiable piece” written uniquely for rock band (electric guitar, electric bass, keyboard, drums) and wind ensemble. Once again, the composer’s ability and necessity to combine traditional musical elements prevails in an attempt to fuse the two seamlessly in order to create his own musical sound and language, not rock band vs. wind band. The two seemingly opposite musical entities alternate roles as the main melodic voice and the secondary accompaniment voice. There isn’t a power struggle between the two. They work in complete harmony.²³

Alarcón is a highly-decorated composer winning several important composition awards. He was awarded First Prize at the Concurso Internacional de Composición de Música para Banda de Corciano (Italy) twice. The first award came in 2006 with his work *Preludio and Danza del Alba* for Brass Quintet and Wind Ensemble and the second award in 2009 with *The Lady Centinela*. In 2010, Alarcon won the Euterpe de la Federación de Sociedades Musicales de la Comunidad Valenciana in the category of “*Mejor Composición en Música Sinfónica*” with *The Lady Centinela*. The following year in 2011, his work *Duende* earned the award “*Mejor Edición de Obra Clásica en los Premios de la Música*” given annually by the Artes y las Ciencias de la Música, which are the most prestigious awards in the field of music in Spain.

Alarcón received terminal degrees in Composition and Instrumentation, as well as the Superior Degree in Ear Training, Music Theory, Transposition, and Piano Performance from the Conservatorio de Valencia. He is currently the professor of Harmony and Analysis at the Conservatory of Music in Torrent, Spain. Alarcón has also

²² Luis Serrano Alarcón, “Three Sketches for Wind Ensemble.” alarcon music: The Music of Luis Serrano Alarcón, 2014, accessed January 30, 2017, <http://alarconmusic.com>.

²³ Luis Serrano Alarcón, “B-Side Concerto.” alarcon music: The Music of Luis Serrano Alarcón, 2014, accessed January 30, 2017, <http://alarconmusic.com>.

served as conductor for the *Sociedad Musical la Primitiva de Alborache*, the *Sociedad Musical La Artística de Chiva*, and *Centro Instructivo Musical de Benimaclet* (Valencia). From 2006 to 2016, he has been the principal conductor of the Banda Sinfónica del Centro Artístico Musical de Bétera.²⁴ Since 2015, Alarcón has pursued his own compositional projects under his own label *Alarcon Music*.

²⁴ Luis Serrano Alarcón, Skype interview with Author, August 8, 2016.

Chapter Two – Spanish Influences

Spain's rich traditions, art, and culture are the result of a historic plethora of rulers, wars, and religions. Present day Spain is a melting pot of backgrounds and ethnicities. This datum is evident in the style and sound profiles in the music of Luis Serrano Alarcón. In order to fully comprehend the present, one must look to the past. Employing a retrospective approach, an exploration of Spain's history is necessary. This chapter's aim is to provide a concise overview of the historical maturity of Spain from its beginnings.

In the regions of Western Europe, the Iberian Peninsula is unmatched in terms of contrasts in topography, climate, and natural vegetation. The historian Orosius, early fifth century AD writer, said that the peninsula "as a whole is a triangle, surrounded as it is by the Ocean and the Tyrrhenian Sea, is almost an island."²⁵ Recent excavations in the Sierra de Atapuerca have shed some insight on the ethnic origins of the population of the Iberian Peninsula. Human bones were discovered bearing cut marks, suggesting the practice of cannibalism, dating 1.2 million years ago.²⁶ Catalonia, Levante, and Andalusia were the first established sedentary communities. Due to maritime contact with the wider Mediterranean and no longer being nomadic, these communities experienced technological advancements, such as richly decorated pottery and woven linen and wool.²⁷ Between c. 1100 and 700 BC in the northeast region of Catalonia and the Ebro Valley, belonged the Urnfield settlers, so called for their funeral ritual of cremating their dead and preserving the ashes in pottery urns. This practice resembles

²⁵ Simon Barton, *A History of Spain* (New York, NY: Palgrave Macmillan, 2009), xiii.

²⁶ Ibid, 1.

²⁷ Ibid, 2.

the Hallstatt culture of Central and Western Europe of the time, which suggests that Celtic settled in this region.²⁸

During the first millennium BC, the Iberian Peninsula saw the establishment of a “series of other powerful seaborne cultures”²⁹ with the Phoenicians and the Greeks.

“Together, between *c.* 750 and 550 BC, the Phoenicians and Greeks wrought a major change in the material culture of the indigenous societies of southern and eastern Iberia. Quite apart from the wealth of metalwork, ceramics and other luxury goods that entered the southern area of the peninsula at this time, ironworking and the potter’s wheel were introduced, mining production increased, and urbanization and agricultural expansion received a notable impulse. The Phoenicians also introduced writing to the peninsula. The earliest inscriptions in a semi-syllabic script derived from the Phoenician alphabet are to be found on numerous grave stelae in what is now southern Portugal.”³⁰

The Babylonian King Nebuchadnezzar conquered the last independent Phoenician city-states of Tyre along the eastern Mediterranean in 573 BC. This led to the abandonment of several trading posts in southern Iberia. The Carthaginians, a Phoenician colony, assumed the remaining trading centers and expanded them along the coastal regions of southern Iberia. After their defeat in the First Punic War (264-41 BC) to Rome, the Carthaginians lost their territories in Sicily, Corsica, and Sardinia, which motivated Carthage to extend their rule of Iberia. This was concerning to the Romans, Carthage’s archrival for political and economic superiority. Under the force of Gnaeus Cornelius Scipio, the Carthaginians were forced to evacuate the peninsula.³¹ The Romans occupied Iberia for over 600 years. The Roman rule brought many advances to the peninsula. The

²⁸ Ibid, 4.

²⁹ Ibid, 4.

³⁰ Ibid, 5.

³¹ Ibid, 6.

establishments of a road system, aqueducts, theaters, religion, education, currency, and the Latin language are all imprints of the Roman civilization.

Roman rule began to diminish with the conquering campaigns of Germanic tribes led by Theodoric II and Euric in Iberia in the late fifth century. The transition of power from the Imperial (Roman) to Visigothic (German) rule did not completely destroy the Roman civilization in the peninsula. The Visigoths admired the Roman way of life. It has been said by Richard Fletcher that the Visigothic kingdom founded in Iberia was in effect “Roman Spain under changed management.”³²

In 711, a Berber army under the Arab general Tariq crossed the Strait of Gibraltar from Morocco into the Iberian Peninsula. What followed was a yearlong conflict between the Visigothic King Roderic’s army and Tariq’s troops. The Berber army was victorious, King Roderic was slain, and the capital city of Toledo was taken over.³³ Most of the Moorish rule, over seven centuries, was concentrated in the south in cities like Cordoba, Seville, and Granada. This is evident by the art and architecture of this region, but most notable, by the language. The vocabulary of modern Spanish and Portugese is populated by hundreds of Arabic derived words, many of which begin with the letters *al-*. Although not all Arabic, most of them are derivative to their origin; for example, *algodón* (cotton), *almendra* (almond), *albañil* (mason), and *almoneda* (auction).³⁴

Between the eighth and fifteenth centuries, the Moorish dominion was slowly pressed to the southern coastline of the peninsula to Granada during the *Reconquista* (Reconquest c. 718-1492), which also persecuted the Jewish population out of Spain or forced them to convert to Catholicism. Granada was the last state that endured until

³² Ibid, 14.

³³ Richard Fletcher, *Moorish Spain* (Los Angeles, CA: University of California Press, 1992), 1.

³⁴ Ibid, 6.

1492. Fifteenth century Spain was apportioned among three Christian Crowns, the Castile, Portugal, and Aragon. In October of 1469, two of the three Crowns would be united in matrimony with Ferdinand, King of Sicily and heir to the throne of Aragon, and Isabella, the heiress of Castile. Their unity was shrouded in both secrecy and deceit. Many people were apprehensive about the ceremony, among them Louis XI of France.³⁵ Christian aristocratic Spaniards have always believed in the myth that Spain (Iberia) is and always should be Catholic. The Spain that Ferdinand and Isabella inherited had been molded by generations of coexistence and conflict with the Moors (Arabs).³⁶ Driven by earthly ventures and motives, the aristocratic elite disguised this expansion in a more Christian light, the Spanish Inquisition of 1478-1834: a sacred patriotic struggle to wrest power from alien hands and restore Christian dominion.³⁷ In addition to the completion of the *Reconquista* in 1492, which actually started circa 718, the monarch couple subsidized the expedition of Christopher Columbus to the Americas.

It is relevant to understand the Moorish history of Spain in order to appreciate and embrace the artistic and musical influences it has on Spain today. To say that it was all conflict and war struck is not entirely factual. The reality is that Christian, Jewish, and Muslim faiths had coexisted long enough for most of the population to consent a degree of validity for all of them.³⁸ This is evident in community celebrations in which all three faiths participated. In Murcia, Muslim musicians and jugglers were an integral part of Christian religious celebrations. In Tarazona “almost all the musicians who played in the

³⁵ J.H. Elliot, *Imperial Spain* (London, England: Penguin Books, 1970), 18.

³⁶ Melveena McKendrick, *Ferdinand and Isabella* (Rockville, MD: American Heritage Publishing, 2016), 12.

³⁷ Richard Fletcher, *Moorish Spain* (Los Angeles, CA: University of California Press, 1992), 7.

³⁸ Henry Kamen, *The Spanish Inquisition: A Historical Revision* (London, England: Yale University Press, 2014), 5.

Corpus Christi procession were Muslims.”³⁹ This collaboration extended into times of crises, as well. In the town of Uclés in 1470, “a year of great drought, there were many processions of Christians, as well as of Muslims and Jews, to pray for water.”⁴⁰ Even more remarkably, in the island of Crete (Muslim Mediterranean) there were situations where Christians intermarried with Muslims and enjoyed equal rights in the courts.⁴¹ It is abundantly clear the resiliency of the Muslim and Jewish influences in Spanish music. All it takes is a brief listen to any Muslim or Jewish call to prayer and one can unmistakably hear the correlations between them and gypsy and flamenco singing and music.

One of Luis Serrano Alarcón’s principal influences is Spanish guitar playing, particularly José Fernández Torres (Tomatito) and Francisco Gustavo Sánchez Gómez (Paco de Lucía). Tomatito was born in Almería in 1958. His family’s association with Almería is traced back for generations with inherent musical traditions. His grandfather, Miguel Fernández Cortés “El Tomate” (the tomato), was a well-known musician.⁴² “Tomatito” (little tomato) is a derivative of his grandfather’s nickname. Specifically, the fourth movement of Alarcón’s *Duende* is clearly influenced by Tomatito’s *bulerías* (fast flamenco rhythm in 12 beats) from the DVD set *Rito y Geografía del Toque*. Evident are the musical sounds and percussive handclapping of this style.

³⁹ Ibid, 5.

⁴⁰ Ibid, 5.

⁴¹ Ibid, 4.

⁴² José Fernández Torres. “Biography.” José Fernández Torres: Performer, 2017. Accessed February 14, 2017, http://www.tomatito.com/home_ing.html.

Fig. 2.1: *Duende*, Movement IV, percussive handclapping, mm. 1-16

The musical score for 'Duende', Movement IV, measures 1-16, is presented in three systems. The first system includes staves for Timpani, Percussion 1 (Flamenco Box Drum), Percussion 2 (Bass Conga/Tumbeo), Percussion 3 (Hand claps), and Percussion 4. The second system continues with Timpani, Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The third system continues with Timpani, Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The score features various musical notations including dynamics (p, mp, f, ff, cresc., decresc.), articulation (accents, slurs), and specific percussion techniques (marcato, Ostinato).

Paco de Lucía (1947-2014) was a leading protagonist of the new flamenco style and a Spanish virtuoso flamenco guitarist, composer, and producer. He facilitated legitimizing flamenco in Spain and was one of the first flamenco guitarists to successfully crossover into other genres of music such as classical and jazz.⁴³ In addition, there are many examples of the marriage of Muslim and Spanish guitar music and technique. In 2011, guitar virtuosos Jeff Peterson and Benjamin Verdery presented a concert in Shangri La entitled *Echos of the Old World: The Islamic Roots of Spanish*

⁴³James Woodall. "Lucía, Paco de." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 14, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43211>.

Guitar.⁴⁴ This presentation traces the guitar's roots back to Arabic traditions and the Moorish influences in Spain. Similarly, Andrei Krylov and Lana Ross's recording "*Fusion of Spanish and Moorish Music*" is another example of the union of musical styles and influences. Luis Serrano Alarcón acknowledges that the "symphonic energy of de Falla's scores" impacts his music, specifically *Duende*. Manuel de Falla (1876-1946) was a Spanish composer and the central figure on 20th-century Spanish music. Over the course of de Falla's career, he concentrated on the prominent issues of modernist aesthetics; nationalism, new-classicism, the role of tonality, parody, and allusion.⁴⁵ Manuel de Falla's musical output can be categorized into four periods, respectively: first Madrid period, Paris period, second Madrid period, and his Spanish neo-classic period.

Falla's first Madrid period experienced some financial struggles. He could not make a living by composing and performing salon music, although he was a very skilled pianist. He attempted many different compositional styles (concertos and large orchestral works) and submitted compositions to contests sponsored by the Madrid Conservatory but to no avail. This left the musical genre *zarzuela*, Spanish lyrical dramas that alternate between spoken and sung scenes both in operatic and popular song styles, as well as dance. The *zarzuela* yielded him no commercial gain either. Finally in 1905, Falla won the Real Academia de Bellas Artes de San Fernando with his Spanish opera *La vida breve*. This was Falla's first exploration of Gypsy *cante jondo* (deep song). This

⁴⁴ Jeff Peterson and Benjamin Verdery, "*Echos of the Old World: The Islamic Roots of Spanish Guitar*." Jeff Peterson and Benjamin Verdery: Performers, Lecturers. 2011. Accessed February 14, 2017. <https://vimeo.com/28694504>.

⁴⁵ Carol A. Hess. "Falla, Manuel de." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 15, 2017. <http://www.oxfordmusiconline.com.manowar.tamucc.edu/subscriber/article/grove/music/09266>.

discovery inspired Falla to elevate Gypsy music as a respectable art form while preserving its primal essence.⁴⁶

In Falla's Paris period, he met Maurice Ravel, Igor Stravinsky, Florent Schmitt, Claude Debussy, Sergei Diaghilev, Isaac Albéniz, and Paul Dukas. Gabriel Fauré's work *Trois melodies*, when first heard by Falla, led to a significant shift in his harmonic thinking with its non-functional 7th and 9th chords, whole-tone chords, and remote key relationships.⁴⁷

Seasoned and exposed to the French style of composition, Falla returned to Spain for his second Madrid period. In Madrid, Falla met his long-time future collaborator Federico García Lorca (1898-1936, Spanish poet, playwright, and theatre director).⁴⁸ The Teatro de Arte located in Madrid allowed Falla to compose two more stage works, *El amor brujo* and the pantomime *El corregidor y la molinera*. In the same spirit of *La vida breve*, Falla intended in *El amor brujo* to "unite art music with the spirit of traditional Gypsy music."⁴⁹ In 1917, Stravinsky and Diaghilev visited Madrid, whose Ballets Russes were particularly intriguing to Alfonso XIII, the king of Spain at the time. It is during this visit that Diaghilev and choreographer Léonide Massine became acquainted with *El corregidor y la molinera*, Falla's incredibly prosperous opus based on the novel *El sombrero de tres picos* by Pedro Antonio de Alarcón. Many music critics flattered Falla for finally creating truly sounding Spanish music, purging it of "debussismos" and "ravelismos" (Debussy-isms and Ravel-isms).⁵⁰ Diaghilev and Massine encouraged Falla

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

to cultivate his work into a fully-fledged ballet accompanied by a full symphonic ensemble. The new version, now known as *El sombrero de tres picos* (The Three-Cornered Hat), was a sensation in London in 1919, although there were mixed reactions in Spain two years later. Along with Falla's musical score, Pablo Picasso designed the sets and costumes, while Massine's choreography presented a "stylized interpretation of Spanish dance."⁵¹ While some Spanish critics opposed the modernist depiction of Spanish character, others saluted the work as a liberating influence on Spanish art.

Manuel de Falla's Spanish neo-classic period took place primarily in Granada. In 1922, Falla and Federico García Lorca, a native of Granada, collaborated for the *Cante Jondo* competition, the purpose of which was to thwart what they considered to be the decline of flamenco singing.⁵² During this musical period, Falla also explored Medieval and Renaissance sources, avoiding the Spanish idiom, for his own adaptation of chapters 25-6 (part 2) of Miguel de Cervantes's *Don Quixote* entitled *El retablo de maese Pedro* (Master Peter's Puppet Show). This work, commissioned in 1919 by Princess Edmond de Polignac for her private theatre in Paris, is a puppet-opera in one act with a prologue and epilogue. Similarly, Luis Serrano Alarcón glances back to forms and genres; for example, his *Pequeña Suite para Banda* was influenced greatly by composers such as Jean Françaix, Nino Rota, Dmitri Shostakovich, and other effects from the chamber music works of the 19th and early 20th centuries. It is the second Madrid period and Spanish neo-classicism period of Manuel de Falla that appear to be a formidable stimulus to Luis Serrano Alarcón, with large symphonic ensemble compositions and reminiscing

⁵¹ Ibid.

⁵² Ibid.

tendencies, as well as uncompromising efforts to expose the musical world to the opulent musical traditions of Spanish music.

The term *duende* possesses spiritual, mystical, and mental implications, which coincide geographically and personally. The website Dictionary.com defines *duende* as “a goblin; demon; spirit.”⁵³ Alternatively, Merriam-Webster delineates *duende* as “the power to attract through personal magnetism and charm.”⁵⁴ Both definitions are accurate, according to whom is asked and where. Most commonly, *duendes* are known in Latin American countries and the Philippines as some sort of evil entity that causes some degree of harm. In Nicaragua, the author’s native land, a *duende* is indeed a type of red goblin or “smurf” that causes mischief around town at night. On rare occasions, they are known to kidnap small children who wander off from their parents as a way to teach them a lesson not to. In Spain’s artistic culture, specifically in flamenco, Luis Serrano Alarcón refers to it as a “state of inspiration and supreme perceptiveness, almost magic, which is only reached by the performer on few occasions. It is also used, in extension, to define a person when someone has a special grace, something difficult to define but that makes him different of the rest.”⁵⁵

Arguably, no one has quite captured the artistic meaning or definition of *duende* or *tener duende* (to have magnetism or charm) more accurately than the great Spanish poet, playwright, and theatre director Federico García Lorca (1898-1936). Shy and humble by nature, Lorca was described by Ernesto Pérez Guerra as “social by will and

⁵³ <http://www.dictionary.com/browse/duende>.

⁵⁴ <https://www.merriam-webster.com/dictionary/duende>.

⁵⁵ Luis Serrano Alarcón, *Duende: Four Preludes for Symphonic Wind Ensemble*, (Valencia, Spain: Piles, Editorial de Música, S. A., 2010), program notes.

solitary by nature.”⁵⁶ In Lorca’s famous *Lecture: A Poet in New York*, he admits that “Whenever I speak before a large group I always think I must have opened the wrong door. Some friendly hands have given me a shove, and here I am.”⁵⁷ As an artist in any discipline, one must ready themselves for the task at hand, be it composing, conducting performing, etc. Lorca goes on to say,

“Well then, before reading poems aloud to so many people, the first thing one must do is invoke the *duende*. This is the only way all of you will succeed at the hard task of understanding metaphors as soon as they arise, without depending on intelligence or on a critical apparatus, and be able to capture, as fast as it is read, the rhythmic design of the poem.”⁵⁸

In the same way that Lorca has inspired Luis Serrano Alarcón in his composition

Duende, Edward Hirsch recalls that,

“Lorca has provoked me to find the *duende* in individual works, and, sometimes, to locate it at particular turning points within these works. The *duende* is an enabling figure, like Freud’s idea of the uncanny or Proust’s perception of involuntary memory, because it makes something visible that might otherwise be invisible, that has been swimming under the surface all along. It is life-giving and life-enhancing. One finds it in works with powerful undertow. It surfaces wherever and whenever a demonic anguish suddenly charges and electrifies a work of art in the looming presence of death.”⁵⁹

⁵⁶ Edward Hirsch, *The Demon and the Angel: Searching for the Source of Artistic Inspiration*, (Orlando: Harcourt, 2003), 3.

⁵⁷ Christopher Maurer, ed., *Poet in New York: Federico García Lorca*, (New York: Farrar, Straus and Giroux, 2013), 181.

⁵⁸ Ibid, 182.

⁵⁹ Edward Hirsch, *The Demon and the Angel: Searching for the Source of Artistic Inspiration*, (Orlando: Harcourt, 2003), xiii.

Finally, an excerpt from Lorca's *Teoría y Juego del Duende* (Theory and Play of the Duende) 1933 is the inspiration of Luis Serrano Alarcón's opus *Duende*. It reads:

“El duende... ¿Dónde está el duende? Por el arco vacío entra un aire mental que sopla con insistencia sobre las cabezas de los muertos, en busca de nuevos paisajes y acentos ignorados: un aire con olor de saliva de niño, de hierba machacada y velo de medusa que anuncia en constante bautizo de las cosas recién creadas.”⁶⁰

Translation:

“The duende... Where is the duende? Through the empty archway, a wind of the spirit enters, blowing insistently over the heads of the dead, in search of new landscapes and unknown accents: a wind with the odor of a child's saliva, crushed grass, and medusa's veil, announcing the endless baptism of freshly created things.”⁶¹

⁶⁰ Federico García Lorca, *Obras Completas: Recopilación y Notas de Arturo del Hoyo*, (Madrid, Spain: Aguilar, 1968), 121.

⁶¹ Luis Serrano Alarcón, *Duende: Four Preludes for Symphonic Wind Ensemble*, (Valencia, Spain: Piles, Editorial de Música, S. A., 2010), program notes.

Chapter 3 – Movement I: *Allegro giusto*

Luis Serrano Alarcón describes his work *Duende* as such:

“The term Duende is used in flamenco to refer to this state of inspiration and supreme perceptiveness, almost magic, which is only reached by the performer in few occasions. It’s also used, in extension, to define a person when someone has a special grace, something difficult to define but that makes him different of the rest. The use of the word Duende as the title of this collection of symphonic preludes, independently of its poetic significance, is mainly based on the fact that I found my principal inspiration for this composition in the Spanish popular music: listening to the piece, the listener can hear, among other features, the symphonic energy of de Falla’s scores, the intimacy of Iberia by Albeniz, the magic of the guitar played by Tomatito or Paco de Lucía, the festive happiness of Granadian Sacromonte (a popular flamenco neighborhood in Granada), but specially, and I insist on this one, the obvious presence of winks to other music styles, such as jazz or latin music. With this style fusion, I want to reflect in a symbolic way where our Spanish society stands for nowadays: a society with many traditions, but at the same time a cosmopolitan and modern community, which cannot be different in these modern times we are living.”⁶²

The overall form of the first movement is a modified, cyclical sonata form:

Introduction – Exposition – Development – Recapitulation (Developing) – Coda.

Fig. 3.1: Movement I, Form Structure

- Introduction I – mm. 1-31
- Exposition – mm. 32-75
 - Introduction II – mm. 32-43
 - A Theme – mm. 44-60, flute
 - B Theme – mm. 61-73, flute and oboe
 - Transition – mm. 72-75, Introduction II material

⁶² Ibid.

- Development – mm. 76-136
 - A' and B' juxtaposed – mm. 76-86
- Transition – mm. 87-105
- Developing Recapitulation – mm. 106-136
 - A" Theme – mm. 106-122, flute
 - C Theme – mm. 107-114, baritone
 - Juxtaposition of A" and C Theme – mm. 107-114
 - C' Theme – mm. 119-122, baritone
 - B" Theme (fragmented) – mm. 123-130
 - First four measures of the B" Theme imitate the original B Theme
 - Last four measures of the B" Theme are an ascending minor third modulation of the first four measures and developed
 - Closing – mm. 131-136
 - A'" Theme fragmented; mm. 4-5 of A Theme phrase
- Coda – mm. 137-155
 - Return of Introduction I', abridged and diluted

In the spirit of Lorca's *Lecture: A Poet in New York*, the first movement of Alarcón's *Duende* initiates by "invoking the *duende*"⁶³ with its opening sounds intended to provoke or awaken *duende* (music). The music is soft, minimal with an eerie quality. This is accomplished by a transparent texture and orchestration at an extremely soft volume followed by a crescendo and decrescendo utilizing flutes, clarinets, muted trumpets, harp, tam-tam, and vibraphone.

⁶³ Christopher Maurer, ed., *Poet in New York: Federico García Lorca*, (New York: Farrar, Straus and Giroux, 2013), 181.

Fig. 3.2: Movement I, “invoking the *duende*,” mm. 1-4

Allegro giusto (♩=150) 1 [1]

Instrument List:

- Piccolo
- Flute 1, 2
- Oboe 1, 2
- Bassoon 1, 2
- Clarinet in Bb 1
- Clarinet in Bb 2
- Clarinet in Bb 3
- Bass Clarinet
- Alto Sax 1, 2
- Tenor Sax
- Baritone Sax
- Horn in F 1, 3
- Horn in F 2, 4
- Trumpet in Bb 1
- Trumpet in Bb 2, 3
- Trombone 1, 2
- Bass Trombone
- Baritone BC
- Tuba
- Double Bass
- Harp
- Piano
- Timpani
- Percussion 1 (Flamenco Box Drum, Tambourine, Hand claps)
- Percussion 2 (Tam-tam, Triangle, Hi-hat, Bass Conga, Hand claps)
- Percussion 3 (Glockenspiel, Susp. Cymbal, Hand claps)
- Percussion 4 (Vibraphone, Tambourine, Maracas, Hand claps)

A variant of this motive is repeated three times with each phrase shorter than the previous one in order to create forward motion and intensity: 4+3+2+2. It is worth noting the specific use of a tam-tam, often mistaken for a gong. The tam-tam is relatively flat and, unlike the gong, has no knob in the center of it nor does it have a definite pitch like the gong does.

From the onset, the listener is introduced to the principal motive of the movement and ultimately the entire work: concert pitches E, F C, and B. This collection of pitches implies the Phrygian mode.

Fig. 3.3: Movement I, Phrygian, principal motive



These pitches are seen and heard in the opening gestures of the clarinet, muted trumpets, and vibraphone.

Fig. 3.4: *Duende*, Movement I, mm. 1-4

Clarinet in Bb 1
1 Player
pppp

Clarinet in Bb 2
1 Player
pppp

Clarinet in Bb 3
1 Player
pppp

Trumpet in Bb 1
Six Mute - 1 Player

Trumpet in Bb 2, 3
Six Mute - 1 Player/Part
p

Percussion 4
(Vibraphone, Tambourine, Maracas, Hand claps)
Vibraphone
Slow motor, soft mallets
pp let ring...

A final statement in its purest form is stated in the Horn 1 part in m. 22 as if to affirm and establish the principal motive once again before the *duende* takes over and transforms and develops it.

Fig. 3.5: Movement I, Horn 1, m. 22



This conjuring of the *duende* idea governs the Introduction I, mm. 1-31, and sets up the metric pattern of alternating 3/4 and 2/4 meter (with 3/8, 5/8, and 4/4 meter used sparsely) for the entire movement producing excitement and instability.

The Exposition begins this dance-like movement with the Introduction II, mm. 32-43. A popular composition technique that Alarcón utilizes is implementing cross-rhythms in the melody and accompaniment, which are typical of Spanish music, particularly flamenco and Gypsy dance music. The term *cross-rhythm* was introduced by the musicologist Arthur Morris Jones in 1934. He defines it as a shift in some of the beats of a metric pattern to points ahead of or behind their normal positions in that pattern.⁶⁴ Evidence of this is clearly seen in mm. 32-35, and among other sections as well. The meter alternates between 3/4 and 2/4, but some instruments' eighth notes in the 3/4 measures are grouped differently, 3+3 (suggesting 6/8 meter) and 2+2+2 (3/4 meter).

⁶⁴http://www.oxfordmusiconline.com.manowar.tamucc.edu/subscriber/article/grove/music/06882?q=cross+rhythms&search=quick&pos=1&_start=1#firsthit.

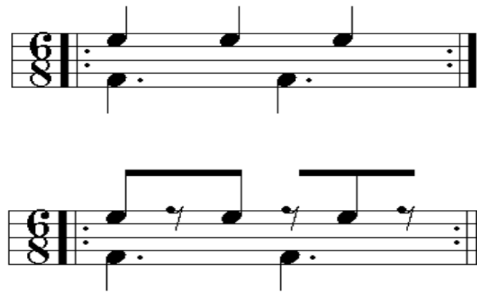
Fig. 3.6: Movement I, cross rhythms, mm. 32-35

The musical score for Movement I, cross rhythms, mm. 32-35, is a complex orchestral work. It features a variety of instruments, including woodwinds, brass, percussion, and strings. The saxophone section is clearly in a compound (three eighth notes per beat) 6/8 meter feel, while the horns, tuba, double bass, and percussion are in the 3/4 meter. The score includes dynamic markings such as *ff*, *f*, and *sf*, and articulation marks like accents and slurs. The percussion section includes a snare drum (Perc. 1) and three other percussion instruments (Perc. 2, 3, 4). The woodwind section includes a Bb Clarinet (B. Cl.), two Alto Saxophones (A. Sax. 1, 2), a Tenor Saxophone (T. Sax.), and a Baritone Saxophone (B. Sax.). The brass section includes three Horns (Hn. 1, 3 and Hn. 2, 4), three Trumpets (B. Tpt. 1 and B. Tpt. 2, 3), two Trombones (Tbn. 1, 2 and B. Tbn.), a Baritone (Bar.), a Tuba, and a Double Bass (D.B.). The keyboard section includes a Harp (Hp.) and a Piano (Pno.). The percussion section includes a Timpani (Timp.) and four other percussion instruments (Perc. 1, 2, 3, 4). The score is for measures 32-35 and shows a complex interplay of rhythms between the different sections.

The saxophone section is clearly in a compound (three eighth notes per beat) 6/8 meter feel in the 3/4 meter measures along with the horns, tuba, double bass, and

percussion 1, due to the grouping of their eighth notes and accented beats, while the trumpets and trombones are in a duple 3/4 meter. In this case, a cross-rhythmic ratio of 3:2 or *hemiola* is seen and heard.

Fig. 3.7: Movement I, cross-rhythmic ratio 3:2, mm. 32-35



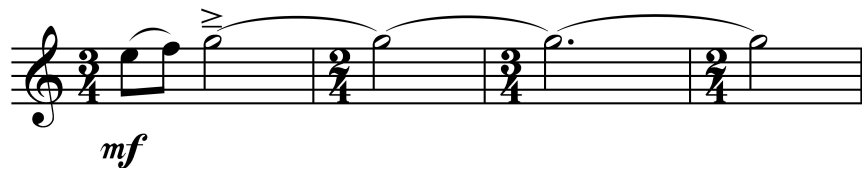
This cross-rhythm *hemiola* introduces the seductive, dance-like A Theme in the solo flute, mm. 44-60.

Fig. 3.8: Movement I, A Theme, mm. 44-60



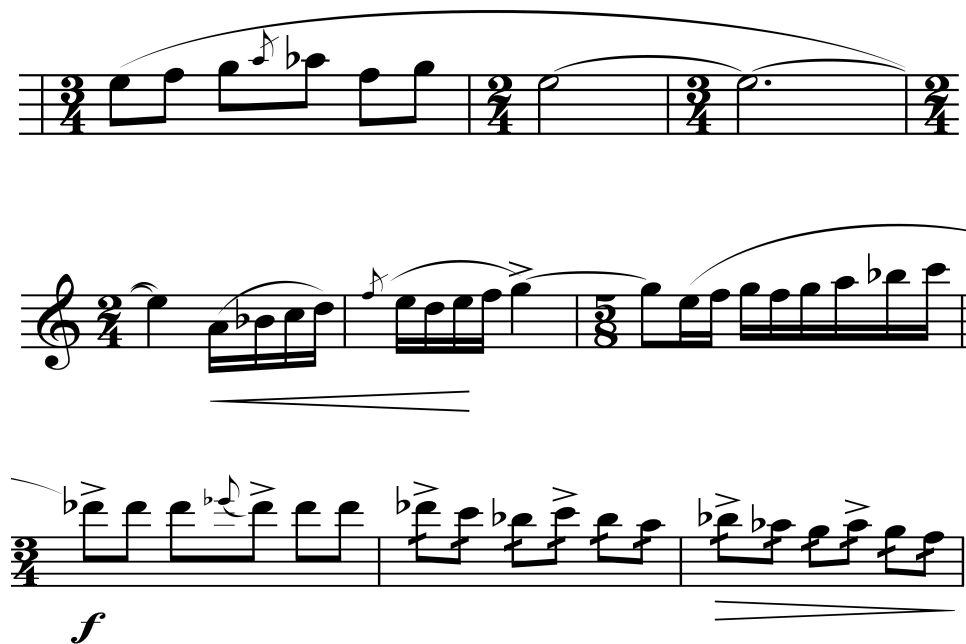
Interestingly, another compositional technique that Alarcón frequently employs is the use of irregular phrase lengths. The A Theme is a phrase group of seventeen measures that is made up of three phrases labeled x, y, and z. The first phrase labeled “x” is a standard, well-known four bar phrase.

Fig. 3.9: Movement I, A Theme “x,” mm. 44-47



The second phrase labeled “y” has a phrase extension attached to the end of it, making it nine measures in length.

Fig. 3.10: Movement I, A Theme “y,” mm. 48-56



The third phrase labeled “z” is once again the standard four measure phrase length.

Fig. 3.11: Movement I, A Theme “z,” mm. 57-60.



Understanding and identifying these irregular phrase lengths are paramount for the conductor to grasp in order for the ensemble to execute this phrase group correctly.

Alarcón succinctly introduces the B Theme of Movement I without any form of transition.

Fig. 3.12: Movement I, B Theme, mm. 61-73

The musical score for Movement I, B Theme, measures 61-73, is presented across five staves. The first staff, in 3/4 time, begins with a piano (*p*) dynamic and contains a melodic phrase with slurs and accents. The second staff, also in 3/4 time, features a melodic line with slurs and accents. The third staff, in 3/4 time, is marked *f* (forte) and includes triplets, with the tempo marking *un poco precipitato*. The fourth staff, in 3/4 time, is marked *a tempo* and contains a melodic line with slurs and accents. The fifth staff, in 3/4 time, is also marked *a tempo* and features a melodic line with slurs and accents.

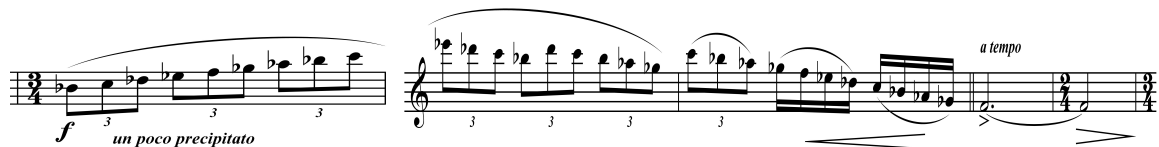
The B Theme is an asymmetrical period, lasting thirteen measures, with an antecedent and consequent phrase of different lengths. The first, antecedent, phrase labeled “x” is eight measures long.

Fig. 3.13: Movement I, B Theme “x,” mm. 61-68



The second, consequent, phrase labeled “y” is only five measures long, resulting in a different length than its predecessor.

Fig. 3.14: Movement I, B Theme “y,” mm. 69-73



The B Theme melody in the flute is accompanied by an imitation in the oboe during the last half of its first phrase: a passing of the baton, if you will. It is imperative to accentuate the changing of roles of the flute and oboe. The oboe must take precedence in order for the balance and blend of the melody and countermelody be appropriate.

Fig. 3.15: Movement I, oboe imitation “passing of the baton,” mm. 65-68



Alarcón elides the final two measures of the B Theme with material from the Introduction II to create the transition into the Development section in mm. 72-75. The Development Section is from mm. 76-136. He immediately begins to develop the B Theme by fragmenting its “x” theme and repeating it, utilizing the clarinet section. The composer then attaches the A Theme “y” by means of elision.

Fig. 3.16: Movement I, development of B Theme and elision of B Theme “x” and A Theme “y,” mm. 76-82

m.76

The musical score for measures 76-82 of Movement I is presented in four staves, labeled B. Cl. 1, B. Cl. 2, B. Cl. 3, and B. Cl. The key signature is one flat (B-flat). The time signature is 3/4. Measures 76-78 feature a driving 4/4 meter with alternating 2/4 and 3/4 meter. Measures 79-82 show a return to the 3/4 meter. The score includes dynamic markings (p, mf) and phrasing slurs.

Alarcón creates the heaviest, most aggressive, loudest, and textually dense section of Movement I in mm. 87-92. For the first time, excluding one measure back in m. 7, he exploits the driving 4/4 meter with alternating 2/4 and 3/4 meter. Also, returning is the cross-rhythm ratio 3:2 crafting the most intense phase of the work, so far.

Fig. 3.17: Movement I, Development Section, mm. 87-92

86 90

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Hn. 1, 3

Hn. 2, 4

B. Tpt. 1

B. Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

D.B.

Hrp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hi-hat (closed)

ff *mf* *f* *sf*

Open (Tutti)

91

Picc. *mf*

Fl. 1, 2 *p*

Ob. 1, 2 *mf*

Bsn. 1, 2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *p*

B. Cl. 3 *p*

B. Cl. *p*

A. Str. 1, 2 *p*

T. Str. *p*

B. Str. *p*

Hr. 1, 3 *p*

Hr. 2, 4 *p*

B. Tpt. 1 *Str. Mute* *p*

B. Tpt. 2, 3 *Str. Mute* *p*

Tbn. 1, 2 *ff* *p*

B. Tbn. *ff* *p*

Bar. *ff* *p*

Tuba *ff* *p*

D.B. *ff* *p*

Hp. *p*

Pno. *ff* *p*

Timp. *ff* *p*

Perc. 1 *ff* *p*

Perc. 2 *ff* *p*

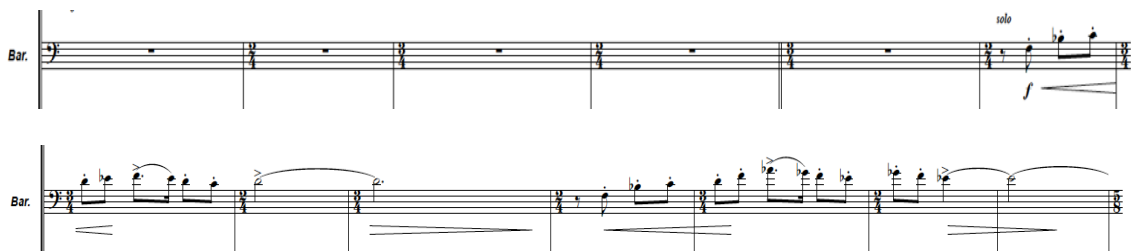
Perc. 3 *ff* *p*

Perc. 4 *meno forte*

This raises a very important conducting element that always needs to be monitored: pacing. Musical pacing has numerous distinctive implications like pacing the dynamics, tempo, emotion, etc. In this case, the dynamic level of Movement I must not reach a higher decibel level than the dynamic markings at m. 87. If not properly paced, the effectiveness of this moment will be lost and fruitless. As quickly as it escalates in intensity, it promptly begins to dissipate in return to the Recapitulation.

As expected, the Recapitulation begins in m. 106 with the A Theme and cross-rhythm accompaniment underneath. The Recapitulation has been deemed developing because neither the A or B Theme are performed in the same fashion, either by alternating pitches and/or fragmented. Most intriguing is the presentation of a new C Theme in the baritone made up of a parallel period, a symmetrical period whose antecedent and consequent phrases are similar in melodic material.

Fig. 3.18: Movement I, C Theme in baritone, mm. 107-114



In the C Theme's short life span, Alarcón still manages to have it endure a fragmentation transformation of its own, as well in mm. 119-122.

Fig. 3.19: C Theme development, mm. 119-122



Interestingly, this C Theme is used both as a countermelody to the A Theme (mm.107-114) and as transitional material into the B Theme (mm. 119-122).

The B Theme briefly comes back fragmented in mm. 123-126 with the clarinets and sequenced up a minor third in mm. 127-128 to aid in catapulting the music to the climax of the entire movement, mm. 131-155 *Appassionato* Closing section.

Fig. 3.20: Movement I, fragmented and sequential B Theme, m. 123-128



The *Appassionato* Closing section is prepared by a *ritenuto* (sudden slowing down of tempo), not to be confused with a *ritardando* (gradual slowing down of tempo), and *crescendo*. This section is mostly constructed with employment of the A Theme “y” phrase. Once again, the element of pacing is immensely vital to the success and effectiveness of the *Appassionato* section. The effectiveness of emotional and dynamic fluctuations is impacted by what proceeds them and will affect what follows them. As formerly mentioned, pacing of dynamic levels must remain at bay before the arrival of the *Appassionato* section, in order for it to be impactful and meaningful, and to set up the substantial *decrescendo* into the Coda section of the movement.

The Coda is predominantly fabricated by the familiar, repetitive sixteenth notes from the Introduction I “invoking the *duende*” melodic material and the restatement of the principal motive. In this instance, instead of the awakening sentiment of the opening section, the feeling is that of rest and cessation.

Chapter 4 – Movement II: *Animato*

Alarcón's primary musical influence in Movement II is clearly jazz. Movement I drew on the "symphonic energy" of Manuel de Falla's music, while this movement draws from a more contemporary source. The governing compositional technique of Movement II is a customized fugue in tripartite. It follows approximately the traditional guidelines of the fugue but modernizes it with diverse compositional techniques and formal structures.

Fig. 4.1: Movement II, Form structure

- Exposition – mm. 1-34
 - 1st Entry (A Theme) – mm. 1-10, electric bass, bass clarinet cues
 - 2nd Entry – mm. 11-24, clarinets, flutes, sequential, extension
 - 3rd Entry – mm. 25-34, alto and baritone saxophone, plus counter melody (B Theme), flute and oboe
- Transition – mm. 35-53
- Middle Section – mm. 54-96
 - Recapitulation of 3rd Entry – mm. 54-59, A Theme and B Theme juxtaposed, flutes and oboes, horns and baritone
 - B Theme – mm. 60-71, fragmentation, imitation, A Theme rhythmic motive ostinato, saxophones, trombones
 - Soprano Sax Solo – mm. 72-96
 - A Theme – mm. 72-75, ostinato fragment, alto and tenor saxophone
 - B Theme – mm. 72-75, fragmentation, clarinets, horns
 - A Theme – mm. 84-88, rhythmic motive, trombones
 - Closing – mm. 89-96, alternating A Theme melodic fragmentation and rhythmic motive
- Final Section – mm. 97-107

The beginning of Movement II is a modified Exposition, in that it contains the subject (1st Entry) and two answers (2nd and 3rd Entries), but neither of them are real or tonal answers because they are not exact (real), nor in the dominant (tonal), nor complete.

They are both fragmented, sequential in nature and include a new counter melody (B Theme) in the 3rd entry.

Fig. 4.2: Movement II, Subject, 1st Entry, A Theme, mm. 1-10

Fig. 4.3: Movement II, B Theme

Fig. 4.4: Movement II, 2nd Entry, fragmented, clarinet, flute, mm. 11-24

41

Fig. 4.5: Movement II, 3rd Entry, mm. 25-34, alto and baritone saxophone, plus counter melody (B Theme), mm. 25-34

The musical score is presented in two systems. The first system covers measures 25-28, and the second system covers measures 29-32. The instrumentation includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon 1 & 2, B-flat Clarinets 1, 2, & 3, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes performance instructions like *poco più forte* and *2nd* for the bassoon. The alto and baritone saxophones play a rhythmic pattern of eighth notes, while the other instruments provide harmonic support with sustained notes and melodic lines.

33

Picc. *mf* *dim.*

Fl. 1, 2 *mf* *dim.*

Ob. 1, 2 *mf* *dim.*

Bsn. 1, 2 *mp*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mp*

Conductors are often bombarded with musical decisions when preparing and rehearsing a score. The first judgement needed in Movement II concerns the bass clarinet cues; utilize them or not?

Animato ($\text{♩} = 126$)

Solo Cus Electric Bass

Bass Clarinet

Electric Bass

Percussion 1

Flamenco Box Drum

5

B. Cl.

Elec. Bass

Perc. 1

10

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

metronome

Cus Electric Bass

In speaking with the composer, himself, it is his intention that the electric bass sonority be paramount. The bass clarinet cues exist if an electric bass is not feasible. The majority of public school bands or universities will likely not have the luxury of an electric bass player capable of performing such a demanding melody. Some universities, like the University of North Texas, have an outstanding jazz program that is able to furnish electric bass players suitable for the task. The University of North Texas Wind Ensemble and its conductor, Eugene Migliaro Corporan, is known the world over for their recordings, commissions, contributions, and is a leading authority in the band world. Their recording of *Duende* offers a different, yet very acceptable, sound profile for the

opening of this movement.⁶⁵ In Mr. Corporan's interview with the author, this particular issue was addressed.

Fig. 4.7: Eugene Corporan, interview, excerpt

KJI: I noticed in your recording that you didn't utilize the electric bass in the second movement. Is this correct?

EMC: No. We did. We got a bass player out of the One O'clock Lab Band. I added the bass clarinet in as well. There I go again. Here's the deal. Rehearsals are mostly made up of two things: discovery and invention. For me, discovery is more interesting than invention. Usually when you're inventing something, you're solving a problem. I wanted to soften the sound and have the wind players be a part of that section. I wanted the wind players to be a part of that. I felt that it fit. I wanted to blend the bass clarinet sound with the electric bass. I took a little bit of liberty there. If the electric bass hadn't been there, then I would've had to use the bass clarinet. It kind of went back and forth. There were days that the electric bass player couldn't be at rehearsals, so we had the bass clarinet play it. We finally just left it in.

KJI: How were you able to make the electric bass sound so clean and smooth?

EMC: Whenever we use electric instruments like guitar or bass in live performance, we wire it straight to the sound booth or recording machine, not in an amp. I wanted to be able to control his sound a bit. I could hear him on stage. Plus, he was a really good and facile player. I'm a little careful when using electronics. I just wanted to tone it down a little bit.

KJI: I thought you just used bass clarinet because it doesn't sound like any recording out there.

EMC: I did hear a few recordings where the electric bass player was pretty amped up. I just wanted to soften it up.⁶⁶

Similarly, as in Movement I, the composer once again uses cross-rhythms in the transition section with a 4:3 ratio. The upper woodwinds and piano have melodic material that is reminiscent of 12/16 meter (3+3+3+3) in contrary with the bassoons and brass who are in 3/4 meter (4+4+4).

⁶⁵ Luis Serrano Alarcon, "Duende: Four Preludes for Symphonic Wind Ensemble, *Animato*," Eugene Migliaro Corporan, Conductor. North Texas Wind Symphony. Accessed December 1, 2015, https://www.youtube.com/watch?v=9LQ_3KCaDt0.

⁶⁶ Eugene Migliaro Corporan, interview with author, January 29, 2016.

Fig. 4.8: Movement II, Transition section, cross rhythm 4:3 ratio, mm. 49-50

The musical score for Movement II, Transition section, mm. 49-50, is a complex orchestral arrangement. It features a variety of instruments, including woodwinds, brass, strings, and percussion. The score is written in 4/4 time and includes a cross rhythm of 4:3 ratio. The music is characterized by its dynamic range, with markings such as *mf*, *f*, *dim.*, and *cresc. progress.* The section concludes at measure 50.

The Middle Section of Movement II opens with a recapitulation of the 3rd Entry in m. 54-59 with the juxtaposition of the A Theme and B Theme but with different orchestration.

Fig. 4.9: Movement II, juxtaposition of A and B Theme, flute and oboe, horn and baritone, mm. 54-59

The musical score for Movement II, measures 54-59, is presented below. The score is for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flute 1 and 2)
- Ob. 1, 2** (Oboe 1 and 2)
- Bsn. 1, 2** (Bassoon 1 and 2)
- B. Cl. 1, 2, 3, 4** (B-flat Clarinet 1, 2, 3, and 4)
- A. Sx. 1, 2** (Alto Saxophone 1 and 2)
- T. Sx.** (Tenor Saxophone)
- B. Sx.** (Baritone Saxophone)
- Hn. 1, 2, 3, 4** (Horn 1, 2, 3, and 4)
- B. Tpt. 1, 2, 3** (B-flat Trumpet 1, 2, and 3)
- Tbn. 1, 2** (Trombone 1 and 2)
- B. Tbn.** (Baritone Trombone)
- Bar.** (Baritone)
- Tuba**

The score is divided into two main sections: *pochiss. riten.* (measures 54-59) and *a tempo* (measures 60-69). The tempo change occurs at measure 60. The score includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ff* (fortissimo). The score also includes articulation marks such as accents and slurs. The score is written in 4/4 time.

56

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hrn. 1, 3

Hrn. 2, 4

B. Tpt. 1

Bb Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

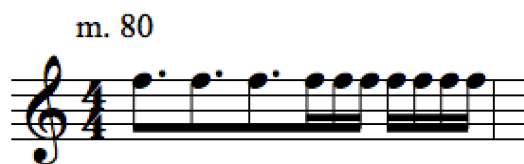
The role of the conductor is multidimensional. A good conductor should not only be the most knowledgeable musician in the room, but also the teacher or facilitator. A very common term for a conductor held in high esteem is *Maestro*, literally translated as teacher. Present in *Duende* are inherent teaching opportunities. In m. 57 of the Recapitulation, the tuba part offers the conductor such opportunity.

Fig. 4.10: Movement II, Transition section, tuba part, m. 57



The barring of the melodic material makes it very difficult for the tuba to make sense of where the downbeats are, which will compromise the execution of the rhythm correctly. Due to the fact that the musicians are not looking at the score, it is imperative that the conductor notice and call attention to the manner in which the music of the double bass and electric bass is notated. Their music is written and barred obviously. The use of *ties* are very beneficial here in order for all downbeats to be clearly visible and not hidden inside any notes. Another example of this barring issue is in m. 80 in the trumpet part and m. 105 in the horn.

Fig. 4.11: Movement II, barring rhythmic issue, trumpet, m. 80



A more effective and simplified version of this rhythm can be written another way employing *ties*, so again, the musicians can see all of the hidden downbeats.

Fig. 4.12: Movement II, rewritten barring rhythmic issue, trumpet, m. 80



Fig. 4.13: Movement II, barring rhythmic issue, horn, m. 105



Fig. 4.14: Movement II, rewritten barring rhythmic issue, horn, m. 105



The B Theme returns in mm. 60-71 but fragmented and imitated in two measure fragments in the saxophones. This motive is accompanied by the rhythmic motive of the A Theme fragmented in one measure repetitions as an ostinato in the trombones.

Fig. 4.15: Movement II, B Theme fragmentation, A Theme rhythmic motive fragmentation, mm. 60-71

Although, it is what without any doubt that the entire Movement II is influenced by jazz, the following section is where jazz style completely takes precedence. There is a lengthy soprano sax solo in mm. 72-96. This extended solo is accompanied by several variations of the A and B Theme, e.g., fragmentation, ostinato, rhythmic motives, etc. Striving constantly for correct balance and blend is never-ending for the conductor and ensemble. It can be challenging at times to find and sort out the multiple layers in the music due to orchestration, volume, number of musicians playing simultaneously, tessitura, etc. Such is the case in with the relationship between the soprano sax soloist and the accompaniment. First, the soprano sax is not a very loud instrument. Second, many instances exist in the accompaniment where there are several musicians and different parts playing at once, not to mention at *forte* dynamic levels.

Dr. Matthew J. George, conductor of the University of St. Thomas Symphonic Wind Ensemble, commissioned *Duende*. In an interview with the author, Dr. George addressed this exact challenge of balancing and blending multilayered sections.

Fig. 4.16: Interview with Dr. Matthew J. George, University of St. Thomas, excerpt

KJI: What were your challenges and opportunities while studying/preparing the score for rehearsals?

MJG: I think the biggest challenge in originally preparing the score of *Duende* is finding the multiple layers of music in each movement. The work is certainly complex musically and technically, and sorting out each layer's perspective on the overall impression of the work was probably most challenging yet the most enjoyable aspect of exploring the piece.

KJI: What teaching challenges did you encounter?

MJG: I think the biggest challenge was to convey the idea of the layers that I had mentioned previously and how I expected that the ensemble would pull them off and what was needed to do so.⁶⁷

⁶⁷ Matthew J. George, email interview with author, January 5, 2016.

Picc.

Ft. 1, 2

Ob. 1, 2

Bsn. 1, 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hrn. 1, 3

Hrn. 2, 4

B. Tpt. 1

B. Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

D.B.

Elec. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Solo Soprano Sax.

Cup. Mute, 1 Player/Part

Cup. Mute, 1 Player.....

mf, *fpp*, *mf*, *f*, *(rit)*

Fig. 4.18: Movement II, Soprano Sax Solo, layering concerns, continued, mm. 72-96

88

90

Flc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hrn. 1, 3

Hrn. 2, 4

B. Tpt. 1

B. Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

D.B.

Elec. Bass

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Typical conventions of a fugue are observed here in the Final Section of Movement II. The subject (A Theme, 1st Entry) returns in its entirety in m. 97-107 and in the original tonal center. It would be atypical of Alarcón, though, to not enhance the final entry with some modifications. Firstly, the original subject was performed by the lowest sounding, amplified instrument, electric bass. In this instance, Alarcón interestingly went to the opposite extreme of the sound spectrum and assigned the final entry of the subject to the piccolo, the highest sounding instrument in the ensemble. Secondly, he adds a quasi-duet of sorts with the alto saxophone joining the piccolo with a modified Partial Entry (incomplete statements or subject fragments, typical in Middle Sections, not Final Sections) in mm. 101-104. Lastly, the movement ends with a final *tutti* flourish of sixteenth notes in the final measure, giving it a very exciting and conclusive finish.

Fig. 4.19: Movement II, Final Section, piccolo subject, mm. 97-107

[illegible]

100

Picc. *f*
 Fl. 1, 2 *mf* 1 Player/Part
 Ob. 1, 2
 Bas. 1, 2 *mf* cresc.
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl. 4 1 Player *mp* cresc.
 Solo Soprano Sax.
 A. Sax. 1
 A. Sax. 2 *mp* *lento* *f*
 T. Sax.
 B. Sax.
 Hn. 1, 3
 Hn. 2, 4
 B. Tpt. 1 *fp*
 B. Tpt. 2 *fp*
 B. Tpt. 2, 3 *fp*
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 Elec. Bass
 Pno.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Pochiss. meno mosso e un poco cedendo

a tempo, un poco precipitato

104

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *mp*

Bsn. 1, 2 *ff*

B. Cl. 1 *mf* *mp* *ff*

B. Cl. 2 *mf* *mp* *ff*

B. Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff* *mp* *ff* (small notes: E₃ transposition)

A. Sax. 2 *ff* *mp* *ff*

T. Sax. *ff*

B. Sax. *ff*

Hrn. 1, 3 *mp* *ff*

Hrn. 2, 4 *ff*

B. Tpt. 1 *ff* *ff*

B. Tpt. 2 *ff*

Bb. Tpt. 2, 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Bar. *ff*

Tuba *ff*

D.B. *ff*

Elec. Bass *ff*

Pno. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Solo Soprano Sax.

S. Sax. 1 Player

1 Player

1 Player

Bouche, 1 Player

Str. Mute, 1 Player

Str. Mute, 1 Player

Mute, 1 Player

Mute, 1 Player

Solo Clarinet Bass

Solo

Serp. Cymbal (with brushes)

(with standard mallets)

(With Snare Drum stick)

(damp)

Chapter 5 – Movement III: *Cadenza a piacere; molto sentito*

Movement III is the most emotional, delicate, and transparent of the entire work. It also provides the most license for conductor and performer interpretation. The title itself provides the freedom for such liberties, *a piacere* (at the discretion or pleasure of performer, specifically tempo). The term *rubato* is commonly associated with *a piacere*. *Rubato* is defined as the stretching of tempo by speeding up or slowing down creating a more emotional interpretation. This freedom comes with great responsibility and necessity of awareness for the performer(s) (knowing the other musicians' parts, in order to vertically align the music). More often than not, liberties in rhythm and tempo invite ensemble precision. All performers involved must be listening intently and have a sense of how each other are going to interpret the musical passage. A wise man once said, "You can play technically perfect without any musicality, but you can't play musically without playing technically perfect."

This movement is also very delicate and transparent because of its orchestration and instrumentation. The texture throughout the majority of this movement is sparse and soft. The instrumentation is also diluted by detailed instructions provided by the composer himself.

Fig. 5.1: Movement III, *Duende* score, pg. 58

During the whole movement:

- *Only one player per part*
- *Horns (2,3,4), Trumpets, Trombones, Euphonium, and Tuba always muted.*
- *Timpani and Percussion (1,2,3): TACET*

The overall form of Movement III is a rounded binary form (ABA'). Often, rounded binary form is confused with ternary form (ABA). The primary difference between the two similar forms is how the A section returns. In rounded binary, the return of A' is abbreviated, while in ternary, the A returns fully.

Fig. 5.2: Form Structure

- Cadenza – mm. 1-9
 - Piano solo – mm. 1-9, *a piacere*, expressive
- A Section – mm. 10-45
 - Introduction I – mm. 10-20, minimal and transparent texture, woodwinds, double bass, harp
 - A Theme – mm. 21-34, shared between flute and English horn, minimal and transparent texture, woodwinds, double bass, harp
 - Flute primary melodic voice – mm. 21-22
 - English horn primary melodic voice – mm. 23-34
 - A' Theme – mm. 35-45
 - Flute and English horn dialogue, question and answer
- B Section – mm. 46-63
 - B¹ Theme – mm. 46-53
 - Alto saxophone primary voice, mm. 46-49
 - Flute primary voice, mm. 50-53
 - Horn are added, first brass entry
 - B² Theme – mm. 54-63
 - Horn primary voice, mm. 54-56
 - Clarinet primary voice, elided link, mm. 56
 - Flute primary voice, elided link, mm. 57
 - Alto saxophone primary voice, mm. 58-60
 - Clarinet primary voice, elided transition, mm. 60-63
- Transition – mm. 64-66
 - Repetitive sixteenth note triplets
- A' Section – mm. 67-99
 - Introduction II – mm. 67-76
 - Repetitive sixteenth notes, reminiscent of Introductory material in Movement I, horns, trumpets, and brass
 - Fuller texture than Introduction I
 - A Theme – mm. 77-99
 - A Theme extended in a quasi-augmentation compositional technique
 - Piccolo primary voice mm. 77-78
 - Oboe and English horn primary voices, elision, mm. 78-79
 - Piccolo/flute and oboe/English horn dialogue

- Fullest texture of entire movement, repetitive sixteenth notes, reminiscent of Introductory material in Movement I, 77-89
 - Texture begins to dissipate, melodic material minimalizes, mm. 90-99
- Coda – mm. 100-104
 - Reminiscent of Introduction I, minimal and transparent texture, woodwinds, double bass, harp

After the opening piano cadenza, the first symphonic sounds of the A Section are in the double bass, harp, bassoons, and flutes. This creates a very open and subtle sound profile. The bassoon derives its melodic material, mm. 12-13, from the constant three-sixteenth note rhythmic motive from the fugal subject of Movement II.

Fig. 5.3: Movement III, bassoon, three-sixteenth note rhythmic motive, mm. 12-13

10 Lento e evocativo ($\text{♩} = 65$)

This will be heard constantly throughout the movement, e.g. augmentation in the harp. The example below also illustrates the transparent texture mentioned above.

transparent texture, mm. 12-13

10 Lento e evocativo (♩=65)

Picc.

Fl. 1, 2

Ob.

E. Hn.

Bsn. 1, 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx. 1, 2

T. Sx.

R. Sx.

Hrn. 1, 3

Hrn. 2, 4

B. Tpt. 1

B. Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

D.B.

Hp.

Pno.

Perc. 4

The A Theme begins with the flute, mm. 2, but is swiftly taken over by the English horn. It is as if the flute introduces the English horn, which acts as the primary voice for mm. 23-34, accompanied by translucent texture.

Fig. 5.5: Movement III, A Theme, 21-34

The musical score for Movement III, A Theme, measures 21-34, is presented in two systems. The first system, measures 17-20, shows the flute introducing the theme, which is then taken over by the English horn. The second system, measures 23-26, continues the theme with the English horn as the primary voice, accompanied by a translucent texture. The score includes various musical notations such as notes, rests, dynamics (p, pp, mf), and performance instructions like 'rallato' and 'poco ritm. a tempo (simile)'.

40 *a tempo (poco più mosso)* *poco accel.* *con moto* *poco ten.* *più lento, a piacere* *rit.*

Identifying the primary voice or layer is always a principal duty of the conductor.

Although the texture, for the most part in this movement, is transparent and easier to locate in the score visually, the ensemble must have supreme understanding of their musical roles, e.g. melody, countermelody, accompaniment, etc. There are several examples throughout this movement that need this special consideration.

Two main themes exist in the B Section, B¹ and B². The B¹ Theme is governed by the saxophone section, primarily the alto saxophone as the main voice, mm. 46-49. In m. 50, the flute answers the saxophones with the continuation of the B¹ Theme. This moment also signifies the very first entrances of the brass section with the horns, followed by the trumpets in mm. 52-53.

Fig. 5.7: Movement III, B¹ Theme, alto saxophone, first brass entries, mm. 46-53

Più lento, semplice (♩=60) Poco più mosso. Molto rubato

46 50

Picc.

Fl. 1, 2

Ob.

E. Hn.

Basn. 1, 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

1st

2nd

p

poco f

p *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

Mute

Mute

pp

p

The image shows a page of a musical score, numbered 51 at the top left. The score is for a large ensemble, including Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe (Ob.), Euphonium (E. Hn.), Bassoon 1 & 2 (Bsn. 1, 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Sx. 1, 2), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Horn 1, 3 (Hn. 1, 3), Horn 2, 4 (Hn. 2, 4), Trombone 1 (Bb Tpt. 1), and Trombone 2, 3 (Bb Tpt. 2, 3). The score is in 4/4 time and features a key signature of three flats. The tempo markings are *rit.*, *più rit.*, and *A tempo*. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score shows a complex interplay of melodic lines and harmonic support across the instruments.

Elision is the operative term to describe the B² Theme, mm. 54-63. This compositional and phrasing technique overlaps and links phrases together. Alarcón effectively creates a sense of constant progression, not allowing the music to come to a point of rest. The B² Theme is initiated by the horn (mm. 54-56), elided by the clarinet link (m. 56-57) to the flute link (m. 57-59), which links to the alto saxophone's rendition of the B² Theme. All of this developed motion and energy sets the music forward, with an added *accelerando* and transition, into the Retransition (mm. 64-66) of the A' Section.

Fig. 5.8: Movement III, B² Theme, horn and alto saxophone, elisions, mm. 54-63

56

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *p*

E. Hn. *p*

Bsn. 1, 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B. Cl. *p*

A. Sx. 1, 2 *mf*

T. Sx.

B. Sx.

Hn. 1, 3 *p*

Hn. 2, 4 *p*

60 *accel.* *più accel. e cresc.*

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

E. Hn. *mf*

Bsn. 1, 2 *1st p*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp*

A. Sx. 1, 2 *pp*

T. Sx. *pp*

B. Sx. *pp*

Hn. 1, 3 *1st Open mp*

Hn. 2, 4 *mp*

63 *Più vivo* (♩=80)

The musical score is for measures 63-66. It features a complex cross-rhythmic pattern of triplet sixteenth notes (six per beat) against duple sixteenth notes (four per beat), creating ten notes per beat. The instruments listed on the left are Piccolo, Flutes 1 & 2, Oboe, English Horn, Bassoon 1 & 2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns 1, 2 & 3, and Horns 2, 3 & 4. The music is written in 3/4 time with a key signature of three flats. Dynamics include forte (f), mezzo-forte (mf), and crescendo (cresc.). Mute markings are present for the horns.

The Retransition, mm. 64-66, recycles the cross-rhythmic compositional technique utilized by Alarcón in Movement I; cross-rhythmic ratio 3:2. Seen in this section are triplet sixteenth notes (six per beat) against duple sixteenth notes (four per beat), which creates ten notes total per beat. The key to performing these advanced rhythms accurately is to give very clear downbeats to ensure that the performers line up all of the first notes of each grouping on the beat.

Fig. 5.9: Movement III, Retransition, cross-rhythmic ratio 3:2, mm. 64-66

63 Più vivo ($\text{♩}=80$)

The musical score is written for a full orchestra and includes vocal parts. The instruments listed on the left are Piccolo, Flutes 1 & 2, Oboe, English Horn, Bassoon 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns 1, 3, 2, 4, Trumpets 1 & 2, and Trombones 1 & 2. The score shows various musical notations including notes, rests, dynamics (f, mf, cresc.), and articulation marks. The tempo is marked 'Più vivo' with a quarter note equal to 80 beats per minute.

66 *poco riten.* *a tempo*

The musical score for measures 66-76 features the following instruments and parts:

- Picc.**: Piccolo, rests in measures 66-76.
- Fl. 1, 2**: Flutes, playing sixteenth-note patterns in measures 66-76.
- Ob.**: Oboe, playing sixteenth-note patterns in measures 66-76.
- E. Hn.**: English Horn, playing sixteenth-note patterns in measures 66-76.
- Bsn. 1, 2**: Bassoon, playing sixteenth-note patterns in measures 66-76.
- Bb Cl. 1**: Clarinet in Bb, playing sixteenth-note patterns in measures 66-76.
- Bb Cl. 2**: Clarinet in Bb, playing sixteenth-note patterns in measures 66-76.
- Bb Cl. 3**: Clarinet in Bb, playing sixteenth-note patterns in measures 66-76.
- B. Cl.**: Clarinet in B, playing sixteenth-note patterns in measures 66-76.
- A. Sx. 1, 2**: Saxophone in A, playing sixteenth-note patterns in measures 66-76.
- T. Sx.**: Saxophone in Eb, playing sixteenth-note patterns in measures 66-76.
- B. Sx.**: Saxophone in Bb, playing sixteenth-note patterns in measures 66-76.
- Hn. 1, 3**: Horn in F, playing sixteenth-note patterns in measures 66-76.
- Hn. 2, 4**: Horn in F, playing sixteenth-note patterns in measures 66-76.
- Bb Tpt. 1**: Trumpet in Bb, playing sixteenth-note patterns in measures 66-76.
- Bb Tpt. 2, 3**: Trumpet in Bb, playing sixteenth-note patterns in measures 66-76.
- Str. Mte.**: String Mute, indicated in measures 73-76.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The tempo changes from *poco riten.* to *a tempo* at measure 73.

In the Introduction II, mm. 67-76 to the A' Section, the composer utilizes the repeated sixteenth note motives from the opening measures of Movement I, creating a pulsating motive. Occurring for the first time in this movement, all of the brass are playing simultaneously in m. 73.

Fig. 5.10: Movement III, pulsating motive, full brass, mm. 73-76

72

The musical score for Movement III, measures 73-76, features a pulsating motive in the full brass section. The score includes staves for the following instruments:

- Picc.
- Fl. 1, 2
- Ob.
- E. Hn.
- Bsn. 1, 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- Hn. 1, 3
- Hn. 2, 4
- B. Tpt. 1
- B. Tpt. 2, 3
- Tbn. 1, 2
- B. Tbn.
- Bar.
- Tuba
- D.B.
- Hrp.
- Pno.
- Perc. 4

The score includes dynamic markings such as *mp*, *mf*, and *p*. The percussion part includes a "let ring" instruction.

73

The A Theme returns with the piccolo in a quasi-augmentation version of the theme, mm. 77-99. It is not the conventional augmentation treatment of a melody because not all of the notes are doubled in duration. In this case, only the original long notes of the A Theme are augmented in order to accompany each other and overlap the piccolo/flute and oboe/English horn dialogue. The texture in the orchestration is quite full throughout this section. The issue of balancing the layers here is crucial for all of the woodwind intricacies to be heard. The brass must be willing to explore the softer side of the dynamic spectrum to balance correctly. Although the texture gets very dense, it also slowly begins to dissolve until only two instruments remain, English horn and harp, mm. 97-99.

Fig. 5.11: Movement III, A Theme, quasi-augmentation, woodwind dialogue, mm. 77-99

[illegible]

78

Picc. *f*

Fl. 1, 2 *pp* *f*

Ob. *mf*

E. Hrn. *mf*

Bsn. 1, 2

B. Cl. 1 *pp* *f*

B. Cl. 2 *pp* *f*

B. Cl. 3 *pp* *f*

B. Cl. *pp* *f*

80

Picc. *f*

Fl. 1, 2 *f*

Ob. *espressivo*

E. Hrn. *espressivo*

Bsn. 1, 2

B. Cl. 1 *pp* *f*

B. Cl. 2 *pp* *f*

B. Cl. 3 *pp* *f*

B. Cl. *pp* *f*

81

Picc. *p* *f*

Fl. 1, 2 *p* *f*

Ob. *espressivo*

E. Hrn. *espressivo*

Bsn. 1, 2

B. Cl. 1 *pp* *f*

B. Cl. 2 *pp* *f*

B. Cl. 3 *pp* *f*

B. Cl. *pp* *f*

84

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

E. Hrn. *f*

Bsn. 1, 2 *stacc.*

B♭ Cl. 1 *pp* *f*

B♭ Cl. 2 *pp* *f*

B♭ Cl. 3 *pp* *f*

B. Cl. *pp* *f*

87

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

E. Hrn. *f*

Bsn. 1, 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *f*

90 *rit. poco a poco* *più rit.*

Picc. *p*

Fl. 1, 2 *p*

Ob. *mp*

E. Hrn. *p*

Bsn. 1, 2 *1st* *p*

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p* *mp*

B♭ Cl. 3 *mp*

B. Cl. *p*

94 *A tempo (poco meno mosso)* *rit.* *molto*

Picc. *p* *ppp*

Fl. 1, 2 *p* *ppp*

Ob. *p*

E. Hn. *p* *ppp*

Bsn. 1, 2 *p* *ppp*

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Hn. 1, 3 *pp* *mf* *ppp*

Hn. 2, 4 *pp* *mf* *ppp*

B. Tpt. 1 *pp* *mf* *ppp*

B. Tpt. 2, 3 *2nd* *pp* *mf* *ppp*

Tbn. 1, 2 *p* *dim.* *ppp*

B. Tbn.

Bar. *p* *dim.* *ppp*

Tuba *p* *dim.* *ppp*

D.B. *ppp*

Hp.

Pno. *p* *dim.* *ppp*

Perc. 4 *p* *dim.* *ppp*

Lento a piacere

97

Picc.
 Fl. 1, 2
 Ob.
 E. Hn.
 Bsn. 1, 2
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 Hrn. 1, 3
 Hrn. 2, 4
 B. Tpt. 1
 B. Tpt. 2, 3
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 D.B.
 Hp.
 Pno.
 Perc. 4

The Coda of Movement III is parallel to Introduction I but even more minimal in approach. Along with arpeggios in the harp and bowed notes in the vibraphone, long notes in the English horn, flutes, and double bass bring this movement to a close, concluding with a single last octave pluck of the harp.

Fig. 5.12: Movement III, Coda, mm. 100-104

The musical score for Movement III, Coda, mm. 100-104, is presented for a full orchestra. The tempo is marked "A tempo, più lento" and the dynamics range from "pp" (pianissimo) to "p" (piano). The score includes parts for the following instruments:

- Picc.
- Fl. 1, 2
- Ob.
- E. Hn.
- Bsn. 1, 2
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- Hn. 1, 3
- Hn. 2, 4
- B. Tpt. 1
- B. Tpt. 2, 3
- Tbn. 1, 2
- B. Tbn.
- Bar.
- Tuba
- D.B.
- Hrp.
- Pno.
- Perc. 4

The score shows the final measures of the movement, with a single octave pluck of the harp at the end.

Chapter 6 – Movement IV: *Tempo de Bulería*

It is pleasantly apparent what to expect in Movement IV of *Duende*. From its title, *Tempo de Bulería*, the listener can anticipate authentic Spanish music inspired by the flamenco dance *bulería*. The term *bulería* is derived from the Spanish term *burlar* meaning to “mock” or “tease.” It is also a derivative of the word *bullería* meaning “noise,” “shouting,” or “commotion.” These are very accurate descriptive words for this type of flamenco. It is traditionally accompanied by intricate clapping, Latin percussion, strategically placed shouts, and dancing. Also found in Movement IV is the flamenco type *petenera*. The term *petenera* is a Spanish term that means a “change of subject.” It is used when someone interjects something that has nothing to do with the prior conversation.

Movement IV is constructed in two main parts, *Bulerías* (mm.1-83) and *Peteneras* (mm.84-135). Each contains its own melodic influences, themes, sections, and developments. The overall form is as follows.

Fig. 6.1: Movement IV, overall form

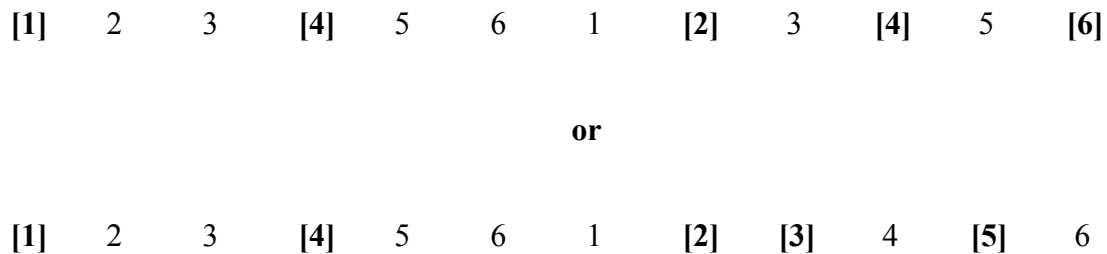
- *Bulerías* – mm. 1-83
 - Introduction I – mm. 1-8
 - Percussion feature, flamenco box drum, bass conga, hand claps
 - A Section – mm. 9-16
 - A Theme, upper woodwinds primary voice
 - B Section – mm. 17-42
 - Introduction II – mm. 17-22
 - Alto saxophone primary voice
 - B¹ Theme – mm. 23-30
 - Flute primary voice
 - B² Theme – mm. 31-34
 - Oboe and alto saxophone primary voices
 - Transition – mm. 35-38
 - Flutes and clarinets primary voice – mm. 35-36
 - Tenor saxophone and baritone primary voice – mm. 37-38

- Coda – mm. 39-42
 - Oboes, clarinets, and alto saxophones primary voices
 - Brass reinforce with cascading chromatic scale
 - Transition – mm. 43-47
 - Horn (muted) primary voice
 - Transparent texture, minimalistic, “let the air clear”
 - A' Section – mm. 48-63
 - A Theme developed
 - Fragmented, repeated, variations
 - Hints of B¹ Theme mixed into A Theme, mm. 56-63
 - B' Section – mm. 64-83
 - B¹ Theme developed – mm. 64-73
 - Development dialogue between oboe and flute soloists
 - Introduction II material – mm. 74-75
 - Horns and baritones primary voices
 - B² Theme developed – mm. 76-79
 - Flutes and clarinets primary voice
 - Developed by sequencing the tonal center up a minor third in the middle of the phrase
 - Closing Section – mm. 80-83
- *Peteneras* – mm. 84-135
 - Introduction III – mm. 84-91
 - Horn primary voice
 - Trumpets echo, mm. 88-91
 - C Section – mm. 92-127
 - C Theme – mm. 92-107
 - Alternating meter 6/8 and 3/4
 - Alto and tenor saxophone primary voice, mm. 92-99
 - Dialogue of the C Theme between alto saxophone and piccolo/flute/oboe, mm. 100-107
 - C' Theme in Canon – mm. 108-127
 - *Infinite Canon*⁶⁸ meaning it is arranged so that each voice, having arrived at the end, can begin again (*Row, Row, Row Your Boat*)
 - *Dux* – Trombone, anacrusis to m. 108
 - *Comes* – Horn, mm. 108
 - *Comes* – Trumpet, anacrusis to m. 113
 - Thickest texture of entire movement
 - Coda
 - Reminiscent of B Section Coda
 - Cascading chromatic scale in brass

⁶⁸http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e1770?q=canon&search=quick&pos=4&_start=1#firsthit.

The first main part of the Movement IV is inspired by *bulerías*. *Bulería* is a fast flamenco rhythm that is in twelve beats with heavy accents on strategic beats. Instead of twelve beats (12/8 meter), Alarcón chose to use two measures of 6/8 meter for a more readable and player-friendly version. A useful website for a *bulería* metronome is <http://ravennaflamenco.com/metronomes/buleria>.⁶⁹ This metronome accents the typical beats found in traditional *bulerías*. There are several typical accent patterns found in *bulerías* but are not limited to these examples. It is only limited to the imagination of the composer.

Fig. 6.2: Movement IV, typical *bulería* accent patterns



Being the creative musical force that Alarcón is, his *bulería* accents do not follow the normal presets in the opening percussion feature of Movement IV. Alarcón strategically placed the accents for his *bulería*, so the flamenco box drum should not take any liberties with this rhythm. This is very challenging but necessary for the integrity of the piece.

⁶⁹ <http://ravennaflamenco.com>.

Fig. 6.3: Movement IV, Alarcón's *bulería* accent patterns

[1]	2	[^]	3	[4]	5	6	1	[2]	3	[4]	5	[6]
[1]	2	3	4	5	6	[1]	[2]	[3]	[4]	[5]	6	
[1]	2	3	[4]	5	6	1	[2]	[3]	4	5	6	
[1]	2	[3]	4	[5]	6	1	[2]	3	[4]	[5]	6	

Fig. 6.4: Movement IV, Percussion feature, mm. 1-8

Timpani

Percussion 1: Flamenco Box Drum

Percussion 2: Bata Conga (Tumbao)

Percussion 3: Hand claps

Percussion 4

Dynamics: *mp*, *cresc.*, *p*, *cresc.*, *f*, *mf*, *cresc.*, *sfz*, *mp*, *cresc.*, *mf*, *cresc.*

Timpani

Perc. 1

Perc. 2

Perc. 3

Perc. 4: Hand claps

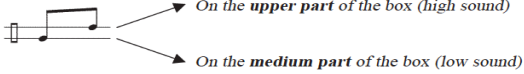
Dynamics: *marcato*, *sfz*, *Omix*

Worth noting are the hand clap notations. There are two very distinctive performance practices for the proper hand clapping techniques. These must be observed and followed to get the correct timbre and nuance.

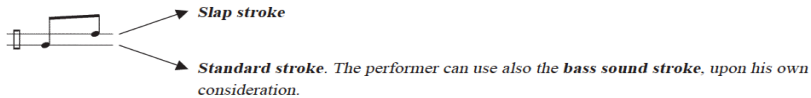
Fig. 6.5: Movement IV, percussion notes, hand clapping, score

PERCUSSION NOTES

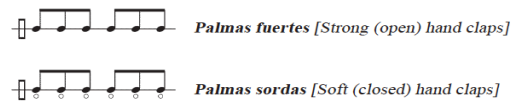
Flamenco Box Drum



Bass Conga (Tumba)



Hand Claps



The A Section catapults Movement IV in motion with the A Theme in the upper woodwinds. In order to be true to the style and traditions of the *bulería*, all the *mordents* should be precisely on the beat, not before, per the composer's interview with the author.⁷⁰ They should be played as notated below.

Fig. 6.6: Movement IV, *mordent* rewritten, m. 9 and m. 11

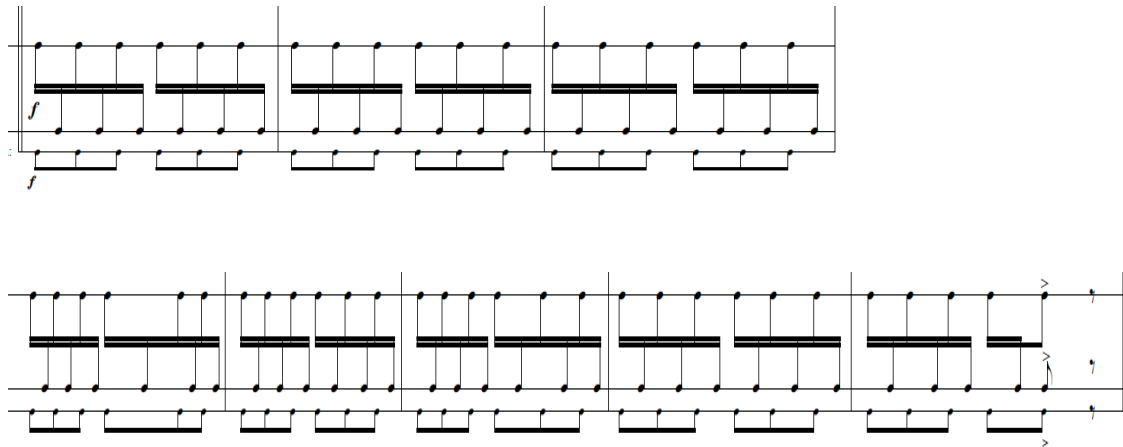


⁷⁰ Luis Serrano Alarcón, Skype interview with author, August 8, 2016.

Fig. 6.7: Movement IV, A Section, A Theme, mm. 9-16



Fig. 6.8: Movement IV, hand clapping, mm. 9-16



Accompanying the A Theme is a very difficult and complex hand clapping sequence, shown above. The sixteenth note rhythm is split between two percussionists. It is rather challenging to maintain a steady clapping rhythm on the upbeats only sixteenth notes apart. This needs to be taught systematically, in order to perform it accurately. See below.

Pattern A: All play this rhythm.

The B Section, mm. 17-42, begins with Introduction II, mm. 17-22. The alto saxophone is the primary voice and should be heard clearly. The B¹ Theme appears in mm. 23-30 in the flute.

Fig. 6.10: Movement IV, B¹ Theme, flute, mm. 23-30



The B² Theme abruptly initiates in the very next measure with the oboes and alto saxophones taking center stage, mm. 31-34.

Fig. 6.11: Movement IV, B² Theme, oboe and alto saxophone, mm. 31-34



The music quickly transitions out of the B² Theme into the Coda by way of the flutes/clarinets (mm. 35-36) and bassoon/tenor saxophone/horn/baritone (mm.37-38). The Coda is led by the oboes, clarinets, and alto saxophones at *fortissimo* with the brass as reinforcement. Suddenly, the music is thrust into silence for the most transparent section of the movement so far. The harp, double bass, and bassoon sustain long notes while the horn has a stepwise melody while muted. It appears that the composer intended to let the air clear before entering his development of the themes.

Fig. 6.12: Movement IV, Transition and Coda, mm. 35-47

35

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 Hrn. 1, 3
 Hrn. 2, 4
 B. Tpt. 1
 B. Tpt. 2, 3
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 D.B.
 Hp.
 Pno.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Dynamics: *f*, *mf*, *ff*, *p*, *cresc.*, *decresc.*, *marcato*, *Open*
 Performance: *Hand clap*

[illegible]

44 *rit.* *A tempo (poco meno mosso)*

Picc. *Solo*
mp

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2 *pp*

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Hrn. 1, 3 *pp*

Hrn. 2, 4 *pp*

B. Tpr. 1

B. Tpr. 2, 3

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

D.B. *pizz.*
p

Hp. *p*

Pno.

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Vibraphone*
Mour. of mellow-har mallet
p

The A' Section, mm. 48-63, returns with the flutes playing the A Theme, although slightly altered. The original A Theme is eight measures long with the second half of the theme sequenced down a major second. In its transformation, the A Theme is fragmented into four measures and repeated instead by the clarinets. Interestingly, there are subtle hints of the B¹ Theme in the descending stepwise motion in the A Theme's development in mm. 56-63.

Fig. 6.13: Movement IV, A' Section, A Theme developments, flute, clarinet, mm. 48-63

The musical score for Movement IV, A' Section, A Theme developments, flute, clarinet, mm. 48-63, is presented in three systems. The first system covers measures 44 to 50, the second system covers measures 51 to 60, and the third system covers measures 61 to 63. The instruments are Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, and B-flat Clarinet 1. The tempo is marked 'A tempo (poco meno mosso)' and the dynamics range from *pp* to *mf*. The score shows the development of the A Theme, with the flute playing the theme and the clarinet playing a fragmented version. The bassoon and oboe provide harmonic support.

System 1 (Measures 44-50): The tempo is marked 'A tempo (poco meno mosso)'. The flute plays the A Theme, which is fragmented into four measures. The clarinet plays a descending stepwise motion. The bassoon and oboe provide harmonic support. The dynamics are *pp* and *mp*.

System 2 (Measures 51-60): The flute continues to play the A Theme. The clarinet plays a descending stepwise motion. The bassoon and oboe provide harmonic support. The dynamics are *mf* and *pp*.

System 3 (Measures 61-63): The flute continues to play the A Theme. The clarinet plays a descending stepwise motion. The bassoon and oboe provide harmonic support. The dynamics are *mf* and *pp*.

A translucent texture has remained throughout the developments of the A' Section and B' Section, so far. The B¹ Theme development, mm. 64-73, is a dialogue between the oboe and flute soloists in an intricate call and response passage.

Fig. 6.14: Movement IV, B' Section, B¹ Theme developments, oboe, flute, soloists, mm. 64-73

After a brief moment of Introduction II material in mm. 74-75, the flute and clarinets are the primary voices in the return and development of the B² Theme, mm. 76-79. Although the original and return of the B2 Theme are rather short, its alteration is by way of sequencing the tonal center up a minor third in the middle of the phrase. The texture is gradually commencing to thicken and increase in volume through the Closing Section, mm. 80-83.

Fig. 6.15: Movement IV, B' Section, B² Theme developments, flutes, clarinets, Closing
Section mm. 76-83

73 *accel.* **Tempo I**

The musical score is for a full orchestra and includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoons (Bsn. 1, 2), Clarinets (B. Cl. 1, 2, 3, 4), Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.), Horns (Hrn. 1, 3, 4), Trumpets (B. Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Baritone (Bar.), Tuba, Double Bass (D.B.), Harp (Hrp.), Piano (Pno.), and Percussion (Perc. 1, 2, 3, 4). The score shows the B² Theme developments for flutes and clarinets, and the closing section for the rest of the orchestra. The tempo is marked 'Tempo I' and the dynamics range from 'f' to 'mf'.

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Bsn. 1, 2, B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sax. 1, 2, T. Sax., B. Sax., Hrn. 1, 3, Hrn. 2, 4, B. Tpt. 1, B. Tpt. 2, 3, Tbn. 1, 2, B. Tbn., Bar., Tuba, D.B., Hp., Pno., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in 4/4 time and features various dynamic markings such as *mf*, *f*, *ff*, *p*, *cresc.*, and *decresc.*. There are also performance instructions like "1st - Tutti" and "Tutti - a2". The score is written in a standard musical notation with staves for each instrument and a key signature of one sharp (F#).

83 *accel.* **Finale festivo (♩=95)**

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff* (ad lib, marcato) *f* 1st

Bsn. 1, 2 *ff* marcato *f*

B. Cl. 1 *ff*

B. Cl. 2 *ff* *f* *mf marc.*

B. Cl. 3 *f* *ff* *mf marc.*

B. Cl. *ff* *mf marc.*

A. Sax. 1, 2 *ff* (ad lib, marcato) *f*

T. Sax. *ff* *f*

B. Sax. *ff* *f*

Hrn. 1, 3 *ff* *f*

Hrn. 2, 4 *ff* *f*

B. Tpt. 1 *ff*

B. Tpt. 2, 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Bar. *ff*

Tuba *ff*

D.B. *ff*

Hp. *ff*

Pno. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 (with felt stick) *p* *ff* (with a wooden timpani stick) *ff*

Perc. 4 *ff*

The second main part of Movement IV is influenced by *peteneras*, mm. 84-135. *Petenera* is a moderate tempo flamenco style, unlike the faster *bulería*, but similar to the *bulería* in that it also has 12 beats with very specific accents. Alarcón maintains the *petenera* flamenco style more verbatim to its origins. As in the first *bulería* part, Alarcón chose to use two measures of 6/8 meter for a more readable and player-friendly version, instead of twelve beats (12/8 meter). The *petenera* is stricter in the accent patterns. It is very commonly performed in the pattern below.

Fig. 6.16: Movement IV, typical *petenera* accent patterns

[1] 2 3 [4] 5 6 [1] 2 [3] 4 [5] 6

This pattern is also interpreted as one measure of 6/8 meter alternating with one of 3/4 meter, which is eventually what Alarcón notates. The *Peteneras* section commences with Introduction III – *Finale festivo*, mm. 84-91. Although it is not notated as a mixed meter section, 6/8 – 3/4, the barring of notes utilized would suggest to do so. The horns are the primary voice with the trumpets echoing them in mm. 88-91.

Fig. 6.17: Movement IV, Introduction III – *Finale festivo*, mm. 84-91

83 accel.

Finale festivo (J.-95)

Picc.

Fl. 1, 2

Oboe 1, 2

Bsn. 1, 2

B♭ Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Sax.

Hr. 1, 3

Hr. 2, 4

B. Tpt. 1

B. Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Bar.

Tuba

D.B.

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(with felt sticks) p

(with a wooden biquart stick) sfz

88 90

Picc.

Fl. 1, 2 *mf cresc.* *f*

Ob. 1, 2 *mf* *f*

Bsn. 1, 2 *mf cresc.* *f*

B. Cl. 1 *mf cresc.* *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *mf cresc.* *f*

Hrn. 1, 3 *f* *ff* *f*

Hrn. 2, 4 *f* *ff* *f*

B. Tpt. 1 *f* *ff* *f*

B. Tpt. 2, 3 *f* *ff* *f*

Tbn. 1, 2 *f* *ff* *f*

B. Tbn. *f* *ff* *f*

Bar. *f* *ff* *f*

Tuba *f* *ff* *f*

D.B.

Hp. *f*

Pno. *f* *ff* *f*

Timp. *f* *ff* *f* (damp)

Perc. 1 *f* *ff* *f*

Perc. 2 *f* *ff* *f*

Perc. 3 *f* *ff* *f*

Perc. 4

The C Section contains two main parts, C Theme and C' Theme. The C Theme alternates from 6/8 meter and 3/4 meter. The alto and tenor saxophone are the primary voices in mm. 92-99 and then begin a dialogue of the theme with the piccolo/flute/oboe in mm. 100-107. The bari saxophone joins the alto and tenor saxophones in mm. 103-106.

Fig. 6.18: Movement IV, C Theme, alto and tenor saxophones, excerpt, mm. 92-95

This musical score excerpt shows the C Theme for the alto and tenor saxophones in measures 92-95. The alto saxophone part is labeled 'A. SX. 1, 2' and the tenor saxophone part is labeled 'T. SX.'. Both parts are marked 'mf in folk style'. The music is in 6/8 time and features a melodic line with eighth and sixteenth notes, accented with 'mf' and 'in folk style' markings.

Fig. 6.19: Movement IV, C Theme, saxophone dialogue with piccolo/flute/oboe, mm. 100-107

This musical score excerpt shows the C Theme for the saxophone dialogue with the piccolo/flute/oboe in measures 100-107. The score includes parts for Piccolo (Picc.), Flute 1, 2 (Fl. 1, 2), Oboe 1, 2 (Ob. 1, 2), Bassoon 1, 2 (Bsn. 1, 2), Baritone Clarinet 1 (B. Cl. 1), Baritone Clarinet 2 (B. Cl. 2), Baritone Clarinet 3 (B. Cl. 3), Alto Saxophone 1, 2 (A. SX. 1, 2), and Tenor Saxophone (T. SX.). The music is in 6/8 time and features a complex arrangement of the C Theme. The saxophones play a melodic line with eighth and sixteenth notes, while the woodwinds provide harmonic support. The score includes various dynamics such as 'mf', 'p', and 'f', and markings like 'a2' and '(int)'.

In mm. 108-127, the C Theme is turned into a *canon*, meaning that its melody is repeated over itself at a precise interval in time, in this case by three eighth notes, creating counterpoint. This *canon* is specifically an *infinite canon*. An *infinite canon* by definition is arranged so that each voice, having arrived at the end, can begin again seamlessly forever. *Canonic* voices have different names and roles. The trombones begin the *canon* on the anacrusis to m. 108, which makes them the leader or *dux*. The horns enter three eighth notes later in m. 108, which makes them the follower or *comes*. There is one more voice that joins the *canon* on the anacrusis to m. 113, which is the trumpet. During this *canonic* section, the texture is the densest of the entire movement. The issue of balancing and blending the melody with the accompaniment can become an issue. Careful consideration must be taken to ensure the *canonic* voices be dominant at all times.

Fig. 6.20: Movement IV, C' Theme, *Canon*, trombone, horn, trumpet, mm. 108-127

The musical score is divided into four systems, each containing six staves. The staves are labeled as follows:

- Hrn. 1, 3
- Hrn. 2, 4
- B. Tpt. 1
- B. Tpt. 2, 3
- Tbn. 1, 2
- B. Tbn.

The score begins with a series of rests for all instruments. In the first system, the horns and trumpets enter with a melody, while the trombones play a rhythmic pattern. The second system continues the melody with various dynamics and articulations. The third system shows the horns and trumpets playing a more complex melodic line, while the trombones continue their rhythmic pattern. The fourth system concludes the passage with a final melodic flourish for the horns and trumpets.

The finale of the entire piece is the Coda, mm. 128-135. It is reminiscent of the Coda in the B section, mm. 39-42. The upper woodwinds are the primary voice while the brass alternate the cascading chromatic scale passage, mm. 128-135.

Fig. 6.21: Movement IV, Coda, mm. 128-135

The musical score for Movement IV, Coda, mm. 128-135, is a full orchestral arrangement. The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets in B-flat 1, 2, & 3, Bass Clarinet, Saxophones Alto 1 & 2, Tenor, and Baritone, Horns in F 1, 2, 3, & 4, Trumpets in B-flat 1 & 2, Trombones 1, 2, & 3, Tuba, Double Bass, Harp, Piano, and Timpani. The score shows a complex texture with many melodic lines and dynamic markings such as *f*, *sf*, and *sfz*. The Coda section is marked with a double bar line and a repeat sign.

133

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 Hrn. 1, 3
 Hrn. 2, 4
 B. Tpr. 1
 B. Tpr. 2, 3
 Tbn. 1, 2
 B. Tbn.
 Bar.
 Tuba
 D.B.
 Hp.
 Pno.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Although the last measure is still notated as 6/8 meter, it is conceivable to conduct it in 3/4 time. This will avoid the woodwinds from having to place the second strong beat of the measure in the middle of a sextuplet. All of the other instrumental parts appear to be in 3/4 meter, except for the horn, trumpet, trombone, and baritone. Their parts can be easily barred differently to confirm this notion.

Fig. 6.22: Movement IV, Coda, re-barring brass parts, m. 135



Chapter 7 – Conclusion and Suggestions for Further Study

The author's comprehensive study of Luis Serrano Alarcón's *Duende: Four Preludes for Symphonic Wind Ensemble* has revealed many salient points about his life, influences, Spanish history, music, but also apparent is the striking and woeful fact that this is just the tip of the iceberg when dealing with the composer's compositional output and musical endeavors. Not much is offered in scholarly research about the composer or his works. To date, only one other dissertation has been written about Alarcón and his music, specifically his *Symphony for Wind Orchestra* by Dr. Donald F. Goodwin.

A more profound exploration into the Concert Band movement of Spain would be beneficial. Unknown to the general public is Spain's incredibly vibrant Concert Band movement. Alarcón's home city of Valencia, Spain, boasts a staggering number of over 600 concert bands alone. His home municipality of Chiva has two professional wind bands: the Ataneo Musical y de Enseñanza Banda Primitiva de Liria and the Union Musical de Liria.⁷¹ More than two-thirds of all municipalities in Valencia have such musical societies with ten-percent of them having more than one. The musical societies serve as sponsors for the bands and other ensembles, provides music education, and serves as a social center to the townspeople. They are also supported by the Valencian Federation of Musical Societies, all branches of government, the business community, and the media. The symphonic repertoire performed by these wind bands is comprised of orchestral and *zarzuela* transcriptions, original compositions by local and foreign wind band composers, and marching repertoire including bullfighting music, *pasodobles*, and

⁷¹ Donald F. Goodwin, "Symphony for Wind Orchestra by Luis Serrano Alarcón: Background, Analysis, and Conductor's Guide" (DMA diss., University of Kentucky, 2015), 2.

Moorish and Christian concert forms of marches and anthems.⁷² The musical ensembles participate in both non-competitive and competitive performance activities. Non-competitive performances include concerts, wind band festivals, honor bands, and massed bands. Wind band competitions are sponsored at the municipal, provincial, regional, and international levels. Many of these performance types are combined for special celebrations like patron saint holidays for Las Fallas and Moros y Cristianos.⁷³

It would be intriguing to travel to Spain, procure a residency with one or more of the musical societies, and experience this music-making in person. To see its members and hear the realization of their own music would be very educational. No one can interpret a certain genre or style of music better than the musicians who have it circulating through their veins. They are able to innately interpret certain musical elements that would be a struggle for others. Moreover, it would be interesting to discover whether or not these musical societies cater to music or genres other than symphonic, e.g. jazz, flamenco (all types), other Latin musical genres, rock, etc.

Luis Serrano Alarcon is undoubtedly making his mark in the symphonic band repertoire with *Duende* and many of his other masterful works. Conductors the world over have piqued others' interest in him and his compositional output. Eugene Migliaro Corporan may have said it best:

“The other thing I say about the piece (*Duende*) is that it leaves you wanting to play more of his music. Sometimes you work on somebody's music and you go, ‘It has been great but I don't want to play any more of his music’. It is the opposite with Luis. ‘What's the next piece?’ ‘What else has he done?’ I'm trying to keep track of his other pieces and work more of his other pieces into my repertoire

⁷² Richard S. Cohen, “The Musical Society Community Bands of Valencia, Spain: A Global Study of their Administration, Instrumentation, Repertoire, and Performance Activities.” (DM diss., Northwestern University, 1997), iii.

⁷³ Ibid., iv.

because I do think that he has a very unique and powerful voice. I do believe that our repertoire needs to have an international flair to it. It is very important that we have music from all over the world, not just American music. In that regard, it is really great to get to do his work. I'm glad that you're writing about it. I think that it will generate more interest in Luis, this piece, and all his works."⁷⁴

It is safe to say that Luis Serrano Alarcón has a long and prosperous career ahead of him. The author welcomes and looks forward to any future associations with him directly or indirectly through his music.

⁷⁴ Eugene Migliaro Corporan, interview with author, January 29, 2016.

Appendix A – Formal Outline of *Duende: Four Preludes for Symphonic Wind Ensemble*

Movement I: *Allegro giusto*

- Introduction I – mm. 1-31
- Exposition – mm. 32-75
 - Introduction II – mm. 32-43
 - A Theme – mm. 44-60, flute
 - B Theme – mm. 61-73, flute and oboe
 - Transition – mm. 72-75, Introduction II material
- Development – mm. 76-136
 - A' and B' juxtaposed – mm. 76-86
- Transition – mm. 87-105
- Developing Recapitulation – mm. 106-136
 - A" Theme – mm. 106-122, flute
 - C Theme – mm. 107-114, baritone
 - Juxtaposition of A" and C Theme – mm. 107-114
 - C' Theme – mm. 119-122, baritone
 - B" Theme (fragmented) – mm. 123-130
 - First four measures of the B" Theme imitate the original B Theme
 - Last four measures of the B" Theme are an ascending minor third modulation of the first four measures and developed
 - Closing – mm. 131-136
 - A'" Theme fragmented; mm. 4-5 of A Theme phrase
- Coda – 137-155
 - Return of Introduction I', abridged and diluted

Movement II: *Animato*

- Exposition – mm. 1-34
 - 1st Entry (A Theme) – mm. 1-10, electric bass, bass clarinet cues
 - 2nd Entry – mm. 11-24, clarinets, flutes, sequential, extension
 - 3rd Entry – mm. 25-34, alto and baritone saxophone, plus counter melody (B Theme), flute and oboe
- Transition – mm. 35-53
- Middle Section – mm. 54-96
 - Recapitulation of 3rd Entry – mm. 54-59, A Theme and B Theme juxtaposed, flutes and oboes, horns and baritones
 - B Theme – mm. 60-71, fragmentation, imitation, A Theme rhythmic motive ostinato, saxophones, trombones
 - Soprano Sax Solo – mm. 72-96
 - A Theme – mm. 72-75, ostinato fragment, alto and tenor saxophone
 - B Theme – mm. 72-75, fragmentation, clarinets, horns
 - A Theme – mm. 84-88, rhythmic motive, trombones
 - Closing – mm. 89-96, alternating A Theme melodic fragmentation and rhythmic motive

Final Section – mm. 97-107

Movement III: *Cadenza a piacere; molto sentito*

- Cadenza – mm. 1-9
 - Piano solo – mm. 1-9, *a piacere*, expressive
- A Section – mm. 10-45
 - Introduction I – mm. 10-20, minimal and transparent texture, woodwinds, double bass, harp
 - A Theme – mm. 21-34, shared between flute and English horn, minimal and transparent texture, woodwinds, double bass, harp
 - Flute primary melodic voice – mm. 21-22
 - English horn primary melodic voice – mm. 23-34
 - A' Theme – mm. 35-45
 - Flute and English horn dialogue, question and answer
- B Section – mm. 46-63
 - B¹ Theme – mm. 46-53
 - Alto saxophone primary voice, mm. 46-49
 - Flute primary voice, mm. 50-53
 - Horn are added, first brass entry
 - B² Theme – mm. 54-63
 - Horn primary voice, mm. 54-56
 - Clarinet primary voice, elided link, mm. 56
 - Flute primary voice, elided link, mm. 57
 - Alto saxophone primary voice, mm. 58-60
 - Clarinet primary voice, elided transition, mm. 60-63
- Transition – mm. 64-66
 - Repetitive sixteenth note triplets
- A' Section – mm. 67-99
 - Introduction II – mm. 67-76
 - Repetitive sixteenth notes, reminiscent of Introductory material in Movement I, horns, trumpets, and brass
 - Fuller texture than Introduction I
 - A Theme – mm. 77-99
 - A Theme extended in a quasi-augmentation compositional technique
 - Piccolo primary voice mm. 77-78
 - Oboe and English horn primary voices, elision, mm. 78-79
 - Piccolo/flute and oboe/English horn dialogue
 - Fulllest texture of entire movement, repetitive sixteenth notes, reminiscent of Introductory material in Movement I, 77-89
 - Texture begins to dissipate, melodic material minimalizes, mm. 90-99
- Coda – mm. 100-104
 - Reminiscent of Introduction I, minimal and transparent texture, woodwinds, double bass, harp

Movement IV: *Tempo de Bulería*

- *Bulerías* – mm. 1-83
 - Introduction I – mm. 1-8
 - Percussion feature, flamenco box drum, bass conga, hand claps
 - A Section – mm. 9-16
 - A Theme, upper woodwinds primary voice
 - B Section – mm. 17-42
 - Introduction II – mm. 17-22
 - Alto saxophone primary voice
 - B¹ Theme – mm. 23-30
 - Flute primary voice
 - B² Theme – mm. 31-34
 - Oboe and alto saxophone primary voices
 - Transition – mm. 35-38
 - Flute and clarinets primary voice – mm. 35-36
 - Tenor saxophone and baritone primary voice – mm. 37-38
 - Coda – mm. 39-42
 - Oboes, clarinets, and alto saxophones primary voices
 - Brass reinforce with cascading chromatic scale
 - Transition – mm. 43-47
 - Horn (muted) primary voice
 - Transparent texture, minimalistic, “let the air clear”
 - A' Section – mm. 48-63
 - A Theme developed
 - Fragmented, repeated, variations
 - Hints of B¹ Theme mixed into A Theme, mm. 56-63
 - B' Section – mm. 64-83
 - B¹ Theme developed – mm. 64-73
 - Development dialogue between oboe and flute soloists
 - Introduction II material – mm. 74-75
 - Horns and baritones primary voices
 - B² Theme developed – mm. 76-79
 - Flute and clarinets primary voice
 - Developed by sequencing the tonal center up a minor third in the middle of the phrase
 - Closing Section – mm. 80-83
- *Peteneras* – mm. 84-135
 - Introduction III – mm. 84-91
 - Horn primary voice
 - Trumpets echo, mm. 88-91
 - C Section – mm. 92-127
 - C Theme – mm. 92-107
 - Alternating meter 6/8 and 3/4
 - Alto and tenor saxophone primary voice, mm. 92-99
 - Dialogue of the C Theme between alto saxophone and piccolo/flute/oboe, mm. 100-107

- C' Theme in Canon – mm. 108-127
 - *Infinite Canon*⁷⁵ meaning it is arranged so that each voice, having arrived at the end, can begin again (*Row, Row, Row Your Boat*)
 - *Dux* – Trombone, anacrusis to m. 108
 - *Comes* – Horn, mm. 108
 - *Comes* – Trumpet, anacrusis to m. 113
 - Thickest texture of entire movement
- Coda
 - Reminiscent of B Section Coda
 - Cascading chromatic scale in brass

⁷⁵http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e1770?q=canon&search=quick&pos=4&_start=1#firsthit

Appendix B – Dr. John Cody Birdwell Interview

Interview Questions:

- What are your thoughts and impressions of Luis Serrano Alarcón as a composer?
 - I believe that Luis Serrano Alarcon is the most talented and successful of the many Spanish (and perhaps European) wind band composers writing today. He is self-taught, and his musical styles and language is incredibly diverse. His compositional craft is exquisite, as demonstrated in the complexities of his “Symphony for Wind Orchestra”, and his imagination is vivid, exuberant, and exotic at times as evident in “Duende”.
- What are your feelings about the Spanish Symphonic Bands’ movement and traditions?
 - It is possible that the Spanish concert / wind band tradition continues to be the most active and widely followed in the world today. This tradition has been in place for well over a century and continues to thrive in all parts of the country and in virtually every community in Spain. The presence of concert bands in schools, communities, military organizations, and professional organizations is in some respects similar to what we have in the United States, but the public following and recognition of band activities in Spain far outweighs what we experience in this country.
- What are your thoughts and impressions of *Duende*?
 - A captivating piece from the very first measure with each movement illustrating a different culture and spirit affiliated with Spanish life and culture. The music is virtuosic much of the time, demanding high levels of musical mastery, technique, musicianship, and improvisation while exploring many different characteristics in terms of tonal and musical languages. Each movement is unique and different from surrounding movements, and many solos require mature and well-trained performers in order to be successful. The combined forces of woodwinds, brass, strings, and percussion blend into a masterful “cultural symphony” that features an amazing array of colors and effects by all instrumental families. The percussion writing is very well conceived and genuinely brings the consistent influence of traditional Spanish music to the front of the musical presentation.
- Why did you decide on programming *Duende*?
 - First – because of my familiarity and relationship with Luis through our premier of his “Symphony for Wind Orchestra” in October of 2013 and also due to my experience in hearing the piece for the first time at the CBDNA National Convention in March 2013, and then again after

listening and watching the amazing performance of “Duende” by the C.I.M. La Armónica de Buñol, conducted by Frank De Vuyst. The Spanish performance clearly captures the true spirit of the composition in a very unique setting that must be seen to understand.

- What were your challenges and opportunities while studying/preparing the score for rehearsals?
 - Because of the nature of the music – being based on many different cultural and traditional aspects of Spanish heritage – required thorough examination and research. It is really important that the conductor understand the unique cultural content of each movement in order to properly interpret and understand the meaning of the music, and to subsequently be able to communicate such to the ensemble. Preparing “Duende” provide much insight into many fascinating aspects of Spanish life and traditions that span several centuries, which for me was a great pleasure.
- What research considerations or findings deemed helpful in your preparations?
 - Particular music styles (flamenco, specific Latin music styles, etc.)?
 - Historical facts?
 - Geographical places/regions?
 - Cultures?
 - Customs?
 - Historical people (poets, Gitanos, flamenco dancers, musicians, etc.)?
 - Rehearsal practices/techniques?
 - Conducting practices/techniques?
 - All of the above – just immersing oneself into all of these areas was incredibly beneficial and necessary for beginning to understand the nature of the music. Researching these areas provide a lesson in Spanish history and culture, and the outcome is an enhanced sense of clarity of what the composer is communicating musically.
- What conducting challenges did you encounter?
 - Primarily a few mixed-meter passages in the second movement are a bit tricky because of the delicate orchestration and bright tempo. The third movement requires much focus and expressive flexibility – it is a beautiful and lyrical segment that is full of opportunities to go in many interpretive directions.

- What teaching challenges did you encounter?
 - The music at times is very difficult and technically demanding – so the most challenging issues were related to getting the ensemble to perform the music without making it seem difficult. In general – pursuing a sense of “lightness” from the ensemble while executing passages that are difficult, very active, and virtuosic at times. Achieving proper ensemble balance is also a challenge but very important due to the many exotic and dynamic colors found in the score.

Appendix C – Dr. Matthew George Interview

Interview Questions:

- What are your thoughts and impressions of Luis Serrano Alarcón as a composer?
 - I believe Luis has a rare talent for composing. He is able to cross over many stylistic genres yet has a clear grasp of form and development. His ability to write appropriately and effectively for each instrument is also impressive.
- What are your feelings about the Spanish Symphonic Bands' movement and traditions?
 - Well, the Spanish band movement has been happening for well over a century and more. It is unfortunate that many more don't realize what incredible activity is taking place over there. The talent is immense in the performers, conductors and composers. Most communities have at least one if not several "clubs" that musicians have to work themselves into. These clubs nurture incredible symphonic band programs and it is common to see very young performers sitting next to quite mature players.
- What are your thoughts and impressions of *Duende*?
 - I think I got very lucky with commissioning *Duende*. It is one of those signature pieces that brings great attention to a composer. The piece has been performed by major ensembles around the globe and all recognize it to be an incredibly well crafted composition.
- Why did you decide on programming *Duende*?
 - Well, because I commissioned it. But I've done it several times since with a variety of bands around world. I enjoy performing it because the work crosses over several genres but is tied together very neatly.
- What were your challenges and opportunities while studying/preparing the score for rehearsals?
 - I think the biggest challenge in originally preparing the score of *Duende* is finding the multiple layers of music in each movement. The work is certainly complex musically and technically, and sorting out each layer's perspective on the overall impression of the work was probably most challenging yet the most enjoyable aspect of exploring the piece.
- What research considerations or findings deemed helpful in your preparations?
 - Particular music styles (flamenco, specific Latin music styles, etc.)?
 - Historical facts?

- Geographical places/regions?
 - Cultures?
 - Customs?
 - Historical people (poets, Gitanos, flamenco dancers, musicians, etc.)?
 - Rehearsal practices/techniques?
 - Conducting practices/techniques?
 - Really all of the above. It was certainly helpful that I worked closely with the composer himself as he was writing the piece, and as we would have discussions along the way, I was able to do some research on the kinds of things he was telling me about. I think the biggest concept was that of the flamenco notion of “duende” and how this applies to thinking of the piece.
- What conducting challenges did you encounter?
 - Each movement had its own set of challenges, but if I had to name one, I think it would be pacing. Each movement had many tempo changes that have a direct impact on the overall impression of the piece, and as such, I think that it is imperative for the conductor to seriously consider the tempo relationships.
 - What teaching challenges did you encounter?
 - I think the biggest challenge was to convey the idea of the layers that I had mentioned previously and how I expected that the ensemble would pull them off and what was needed to do so.
 - What were your challenges and opportunities while rehearsing *Duende*?
 - Getting over the individually technically challenging aspect was the first challenge, because it is a technically difficult piece. Dealing with the layers as I mentioned above was the next challenge. The great opportunities were those “aha” moments that the musicians discovered in dealing with those layers.
 - What were your challenges and opportunities while performing *Duende*?
 - Really, nothing different than what I have said already. The opportunity of course was for the audience to hear a great piece of music.
 - What were your reflections after your performance of *Duende*?
 - With each performance there naturally comes a different set of responses from both the musicians and the audiences. What might have worked well with one group might not necessarily work as well with another and vice versa.

- What rehearsal/performance practices were utilized to ensure this outcome?
 - I think the biggest thing here is knowing the context of the piece, applying the performance practice of the genre, and, overall, having a mental and physical command over the piece.
- What rehearsal/performance practices would you utilize in the future to alter the outcome?
 - Again, hard to say because each group is different. I think when one goes back to do a piece for a second time and beyond, you tend to look at it with knowing eyes, yet might find a different aspect that you hadn't realized before. I think this is natural, and as such, you would naturally shift some of the emphasis in your rehearsal.

Appendix D – Eugene Corporon Interview

Interview Questions:

- What are your thoughts and impressions of Luis Serrano Alarcón as a composer?
 - I enjoy his music a lot and it is very current and innovative the way he writes and mixes Spanish style, jazz style, and wind band writing. He has a great sense of texture and timbre. You can tell it's Spanish but also worldly kind of writing. It's very exciting to hear from an audience standpoint as well as to perform from a performer's standpoint. I think he is really great as a performer as well. His musicianship comes through in his work. When he writes, he thinks like a musician or like someone who performs.
- What are your feelings about the Spanish Symphonic Bands' movement and traditions?
 - I've had experiences with various groups and it's phenomenal. In Valencia, especially, is the center of all band activities. I've got several very good friends in Spain who are making wonderful music with their ensembles as well. Some are in the Spanish style with the incorporation of cellos and massive 110 piece bands. Others like Jose Villaplana (Murro, Spain?) are using smaller Americanized and modern instrumentation but still keeping the Spanish tradition alive and doing some wonderful work. I've conducted in the city of Barcelona Municipal band and am scheduled for their 2017 season. It's a very active country and it's a staggering number of bands in the country. There are great professional groups and civil groups that have been around for hundreds of years. It's tremendous and the players are just terrific talents. The Barcelona Band has a real mix of older and younger players. It's a very active and rich band culture. In a way, the Spanish band tradition is in the old Revelli and Heinsley days of 100 piece concert bands. Salvador Brotons, conductor in Barcelona, is an amazing conductor and composer. He's been responsible in making that Barcelona Band so wonderful and fantastic (Symphonic Band of Barcelona, fully professional group). The civic bands are set up like clubs, but are full instrumentation, not like here in America. For the most part, civic or municipal bands in America with incomplete instrumentation and are a "concert in the park," here and there kind of organization. This isn't the case in Spain.
- What are your thoughts and impressions of *Duende*?
 - I don't play anything that I don't really resonate with, so I really resonated with *Duende*. I loved the flavor of the piece and the mix of the piece. The ability to have it feel Latin, jazz, and classical all at once. It's such a wonderful chance for classical players to play in a little bit of a different

style and have an opportunity to deal with the flavor and influence of Latin jazz style and rhythms in particular. It's not just this that appeals to the listener but also the fact of the gorgeous writing in the slow movements. It's reminiscent of Rodrigo and Miles Davis's album *Sketches in Spain*. There's a little bit of everything that makes it like a nice hybrid of a piece. It's typical of a lot of composers these days for both band and orchestra. They're borrowing and incorporating styles of other cultures and of other musical disciplines.

- Why did you decide on programming *Duende*?
 - I was taken by it. I always start with a simple approach. When I listen to it, does it intrigue me? Does it get my attention? I heard a lot about the piece and found a recording on YouTube and listened to it, and I was really taken by it. I thought that this would be something my group would really enjoy doing. It would fit very nicely on a program. For a lot of reasons, from a standpoint of being a general consumer, I have to resonate with the piece and feel like I can represent it well, and have an honest respect for the piece. I have to stand on a podium and convince 65 other people that it's worth their time, energy, and attention. When I don't have that feeling, I'm not afraid to back away from it and just say this one isn't for me or I need to study it more before I would be a good representative of the work. It spoke to me and I do think it's a very strong and important piece. Just like a successful salesman, they must believe in the product that they're trying to sell in order for the consumer to want to buy it. As the conductor, if you believe it, then the ensemble will believe in it, and the audience will want to "buy" it. In fact, my early rehearsals are always about not so much fixing as teaching to how to listen to the piece, what to listen for in the piece, and to pass along what intrigues me about the piece and in a way, all of that is a way of trying to draw the musicians into the process and have them say wow this composer really spent time thinking about this. This is interesting. This is musical. This has a lot of impact and feeling. So, I spend a lot of time early on working to convince everybody in the room that this is valuable. There's been times when I thought that about a piece but never performed it. We put it on the stand and we start to work on it. I begin to realize that I was fooled by this piece, or I made the decision too quickly. I tell the musicians to pass that in. Up to that moment I felt sure about it. There is a kinetic connection, too. I mean, you hear a piece and a great performance of it and the hope is that you've been swayed by the performance and the piece itself, rather than just the performance. Now and then, I miss because I do so much new music. When I hear a new piece at a convention or something, I'll think it's going to be for us, but then I realize it isn't. I'm not afraid to pay the rental fee and send it back.

- What were your challenges and opportunities while studying/preparing the score for rehearsals?
 - It was a very natural piece to learn for me. Some pieces are more difficult and take more saturation time. It made sense. It flowed. The movements made sense. Sometimes it's a little bit awkward learning a piece for me until you really get a sense of it. Other times it tends to flow and is natural. That's how *Duende* went for me. I didn't have a lot of worry about it. I knew it would work and was very solid about that. It went together very well for us and very quickly. It was well thought out. There weren't any awkward moments in the way the parts were written or the way the music was presented. That's another thing about the piece that is really great is that it really does have a natural flow to it.
- What research considerations or findings deemed helpful in your preparations?
 - Particular music styles (flamenco, specific Latin music styles, etc.)?
 - Historical facts?
 - Geographical places/regions?
 - Cultures?
 - Customs?
 - Historical people (poets, Gitanos, flamenco dancers, musicians, etc.)?
 - Rehearsal practices/techniques?
 - Conducting practices/techniques?
 - I always try to find any historical background. Where the composer is coming from? I read about the composer of course and their background. If I'm not mistaken, I was able to find the performance of Luis playing piano and that helped a lot. I mostly relied on my background and connection with Mexican and Spanish music because I've had a lot of connection with it. I didn't feel like I needed to over think it or use it as an academic exercise. I kind of let it seep in. I always do an analysis and get a sense of where the piece is going. Where the counterpoint is. Where the themes are. All of that is a natural part of it.
- What conducting challenges did you encounter?
 - There weren't any. You've got to be able to get a piece "in your hands." With *Duende*, there wasn't a lot of concern about the technique of conducting it. It worked well.
- What teaching challenges did you encounter (rhythmic, texture, etc)?
 - Well, that's pretty much par for the course any day I'm in a rehearsal. It was just a matter of rehearsing it the way I rehearse. I work a lot from a listening standpoint. Wanting the players to understand everything that is there and then prioritize what's there so that we all understand what our

goal is. I'm not one to stop and say you need to play louder, you need to play softer, you need to play in the middle, etc. Now let's start again. I'm more likely to stop and play the chord and say now the chord is balanced and you know what to do and move on. The idea of turning players up and down and that's going to stick in the next three weeks won't work that way. They have to know the sound they're trying to make, so that they can replicate or reproduce it and know if the top is too loud or whatever. It's a lot about listening and sometimes I have to make them trust me according to where they're sitting within the ensemble. The backrow brass isn't always aware of how they may be covering the woodwinds because of where they're sitting. Balance issues and concerns are part of bringing a piece together. As I recall, it went together very well and we didn't struggle with any particular part of it. I'm fortunate to have very great musicians to work with and I don't have to teach them their parts. It's rare that I have to stop and work on their parts. It's mostly about what it's about and how it all fits. After the first two rehearsals, usually all technical issues have been solved. If some still exist, then it's going to be an issue for the whole piece like a trumpet player not being able to play a high D or something. You can't fix that in four weeks. It's way different than going out and doing an Honor Band or one of our second and third bands.

- What were your challenges and opportunities while rehearsing *Duende*?
 - Relaxing rhythms and not be so literal. The understanding of terms that jazzers love like “laying back,” “swinging,” “doo-dat,” various releases. These are all sort of new concepts for classical players. The quickness of releases and dynamic shifts, operating quicker and reacting faster, is part of the difficulty. More often than not, it's the idea of swing, lazy triplets, laying back, and being patient at spots where rhythms punch or push. The other thing of course is the great use of percussion. Percussionist are a little bit more well-versed than say oboe players or flute players. Even saxophonists who are classically motivated and trained who haven't really dealt with much jazz, have just as much trouble as the oboist if they're not familiar with the style. I always count on the few players in the group who have played in these different styles and genres. I always have 10 or 12 players that have played in our jazz program and count on them to lead the style. They help their sections deal with style. We're getting better at it because there are so many pieces out there that require it in one way or another. If you're going to go off and perform in major symphonies or service bands, you are going to find these styles in pop concerts. Doc Severinson and Wynton Marsalis are going to come calling and play with these groups and you'll be on the “pop” side of it, especially if you're a new player. You're going to get that call and it's part of what you have to learn to do. So, it's good that we have to deal with it. For me, I can go all the way back to my freshmen year in college when I played in the Stan Kenton Collegiate Symphonic Orchestra and learned really quick that classical music and jazz could mix. We played classical music that had

jazz implications and style in it. Lenny Bernstein used jazz to place an American footprint in pieces. The key to style is note lengths, articulations, perceiving patterns, determining what the front of the note will be like, the end of the note will be like, how it ends, where it ends, what the sustain is going to be like, the quality of the sustain. There's clearly at times a different tone quality you would call upon for parts of *Duende* that you would use the pure, classical sound and other times that you would let the vibrato be stronger sounding and a little bit more dominant so there's that. It's also about not only paying attention when the notes begin but where they finish and how they finish. A lot of times, they finish with some kind of push or a punch or an evaporation. With any style, note lengths, how they start, sustain, finish, and also recognizing patterns and matching styles from one section to another where it's necessary. The other thing to really rely on is note grouping. That's really important. In jazz syncopation, there are rhythmic elements that are sometimes assumed and not always marked. The problem is notation in general falls way short in projecting a style of any kind. You really have to have expertise and study various styles to achieve the proper style. I often say to my musicians, jazz is another style that you must be familiar with. You may not be the greatest improviser, but you can learn to play jazz figures and jazz styles without improvising.

- What were your reflections after your performance of *Duende*?
 - I was thrilled with the performance we gave. I was especially happy with what we were able to capture with it. I lived that piece for six months with all of the rehearsals, performance, recording, editing, etc. We never multi-mic or track. From now and then, you hear a recording and you wish you could have gotten this and that or walk away from a performance thinking similar things and saying next time I'll do this to get this and that to happen. I was happy with how *Duende* went. The concert was fine and the recording was as good as we could. My indicator is 'was that the best we could do?' If I'm getting the best out of my group and myself, then I don't beat myself up about what could or should of done.
- How do you rehearse your groups?
 - I have a way of addressing things, and it seems to work on most of what we do. I don't change my method for the piece. Now and then, a piece may require more run-throughs or more fragmenting to really get after rhythms. I'm very particular about articulations and how they influence the listener and I'm not afraid to re-bow the piece. Sometimes I add articulations to help with clarity. For me, clarity is the most important issue. I really want to be able to hear what I see. It drives me nuts if I look at something in a score that I've studied in my mind and thinks that's great and I don't hear it. I then have to remind everybody that there are things here more important than your whole note. I keep encouraging my players to give up their egos sometimes for the good of the composer and

the piece. I always say there will be times that I will let you play really loud and you'll be the most important person in the room, but there will be other times that you're not. If you're going to be in an ensemble and not a soloist, you have to be willing to give and take in order to make this work. Your main goal is to make the composer happy in the end and that you've served their needs and you've earned the right to represent their piece.

- Did you use bass guitar and bass clarinet in the opening of the second movement?
 - Yes, I did. I added the bass clarinet in. There I go again. Here's the deal. Rehearsals are mostly made up of two things: discovery and invention. For me, discovery is more interesting than invention. Usually when you're inventing something, you're solving a problem. I wanted to soften the sound and have the wind players be a part of that section. I felt that it fit. Whenever we use electric instruments like guitar or bass, we wire it straight to the booth, not on an amp. I could hear him on stage. I'm a little careful when using electronics. I just wanted to tone it down a little bit.
- Did your *cajon* player take some liberties with the rhythm in the fourth movement?
 - Yes, probably so. I let them have a little bit of leeway. I will do this at times with a piece like *Duende*, where it can sound static at times as long as it doesn't interfere. I may even have had a *cajon* player with background in that style who told me that they do some things slightly differently and showed me and I say ok that works.
- In the ninth measure, it sounds like your ensemble places the tremolo part before the beat instead of on the beat as notated. Is this true and why?
 - Yes, we did. Well, it's not Baroque music first of all. More importantly, placing it before the beat gives it more clarity and it is heard clearer. It's spread out a bit more when placed in front of the beat, so I remember making a conscience effort to place it before the beat.
- Closing comments:
 - The other thing I say about the piece is that it leaves you wanting to play more of his music. Sometimes you work on somebody's music and you go it's been great but I don't want to play any more of his music. It's the opposite with Luis. What's the next piece? What else has he done? I'm trying to keep track of his other pieces and work more of his other pieces into my repertoire because I do think that he has a very unique and powerful voice. I do believe that our repertoire needs to have an international flair to it. It's very important that we have music from all over the world, not just American music. In that regard, it's really great to

get to do his work. I'm glad that you're writing about it. I think that it will generate more interest in Luis, this piece, and all his works.

Appendix E – Timothy Reynish Interview

Interview Questions:

- What are your thoughts and impressions of Luis Serrano Alarcón as a composer?
 - I believe that he is one of the most interesting and original composers working regularly in the wind ensemble genre. I find that he has very original turns of phrase in his melodic writing, harmonically he frequently follows unexpected paths, and there is great variety in his rhythmic structures.
- What are your feelings about the Spanish Symphonic Bands' movement and traditions?
 - It is a magnificent movement; based on religious festivals and on the education of youngsters through the town conservatoires, there is also a strong element introduced through competition or Certamen. The finest of these is in Valencia, the centre of a region with about 500 bands, and the four-day festival includes bands of up to 50 as well as those of up to 150 or more. Much of the repertoire is of arrangements, Mahler symphonies, Bartok, Stravinsky, though a good deal of music is commissioned as obligatory pieces and then absorbed into the repertoire. All too often, Spanish music is strongly influenced by Hollywood film scores, and in fact Oscar Navarro, a very promising young composer, has been studying in Los Angeles.
- What are your thoughts and impressions of *Duende*?
 - I was immediately struck by the variety of influences, especially of course the Spanish musical past, de Falla, Rodrigo, Granados, Albeniz. And the style of Spanish music which is always present.
- Why did you decide on programming *Duende*?
 - I had programmed Luis' Concertango several times, also La Pequeña, and I was thrilled to find a piece with so many challenges. Luis writes wonderful parts for all instruments, and although he scores for a large band, he treats the instruments as in a wind ensemble with solo parts.
 - It is a marvelous piece for teaching phrasing, getting the wind soloists really expressive in the second and third movement.
- What were your challenges and opportunities while studying/preparing the score for rehearsals?
 - I think my biggest challenges were balance and rhythm. It is so easy in technically difficult music for it to be too heavy, to conduct with huge

gestures which underlie the rhythm but at the loss of the line and balance. Rhythmically, the players must slip easily between triple time and compound duple, and have a freedom and energy which is so much part of Spanish music the end of the second movement is difficult, and I don't think I have ever managed it well enough.

- What research considerations or findings deemed helpful in your preparations?
 - Particular music styles (flamenco, specific Latin music styles, etc.)?
 - Historical facts?
 - Geographical places/regions?
 - Cultures?
 - Customs?
 - Historical people (poets, Gitanos, flamenco dancers, musicians, etc.)?
 - Rehearsal practices/techniques?
 - Conducting practices/techniques?
 - I am not sure that I undertook any specific research, just drew on what knowledge I have of the styles involved, visited a number of websites to listen to Spanish music, and of course listened to Alarcón's music. I found the second movement difficult, since I am not a jazzier in any way, but as long as you have a great bassist and drummer, the clarinets seem to pick it up very quickly. Again, a light touch is important.
- What conducting challenges did you encounter?
 - The third movement perhaps is the biggest challenge, to try to get the solo woodwind to play with freedom, rubato and passion, with everyone else *accompagnato*. The passage with the hairpins is difficult, because the accompaniment can get too loud and the solo oboe and cor anglais need to dominate, and sometimes they are not the best solo players.
- What teaching challenges did you encounter?
 - Not really sure about this – I have been lucky in conducting the work with extremely fine groups, Ithaca College, Sydney Conservatoire, so the players usually had the music under their belts when I met them.
- What were your challenges and opportunities while rehearsing *Duende*?
 - I guess the big challenges are to create the atmosphere of each movement, specific to the work.
- What were your reflections after your performance of *Duende*?
 - I was fairly satisfied with each performance. You can assess how wrong I was in this complacency by visiting the Ithaca website below at about 48

minutes into the concert. I found the pianist a little lacking in magic, and I felt that the jazz soloists were not expert enough to bring off this extended section, I would not have included it had I been in charge, but it was quite fun. The rehearsals were prepared by the conductor of the ensemble, I only had 2 short rehearsals, so another time I would cut these extra improvisations out, unless they played the music better.

- I would like the solo wind to be more expressive, usually with *crescendi* on the long notes, and greater phrasing away.
 - Listen to ITHACA WIND ENSEMBLE December 2, 2014, recording.
- I enjoyed Luis's own performance but found it a little heavy at times and probably too fast in the first movement for clarity.
 - Listen to PHILHARMONIC WINDS CONDUCTED BY ALARCON, recording.
- One of the best performances must be that by Frank de Vuyst and the Bruñol Band, an object lesson in how to make a really large band play like one of third of the size. Frank has wonderful control of dynamics and phrasing.
 - Listen to BRUÑOL CONDUCTED BY FRANK DE VUYST, recording.
- There is also a good performance by Baylor from the CBDNA Conference.

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- Corporan, Eugene, phone interview with Author, May 2, 2016.
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2. Alarcón, Luis Serrano. "*Duende: Four Preludes for Symphonic Wind Ensemble*." Dr. Eric Wilson, Conductor. Baylor University Wind Ensemble. Accessed December 1, 2015. <https://www.youtube.com/watch?v=e2KJFqq4THI>.
3. Alarcón, Luis Serrano. "*Duende: Four Preludes for Symphonic Wind Ensemble*." Frank de Vuyst, Conductor. C.I.M. La Armónica de Buñol. Accessed December 1, 2015. <https://www.youtube.com/watch?v=75B13m4jf7k>.
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Vita

Education

**Doctorate in Musical Arts in Conducting, University of Kentucky, Lexington
KY – ABD: In Progress**

**Master of Music in Horn Performance, Texas Tech University, Lubbock TX
May 2001**

**Bachelor of Music in Music Education, Howard Payne University,
Brownwood TX – May 1999**

Conducting Experience

**Fall 2014-Present Director of the Islander Pep Band. Texas A&M University-
Corpus Christi, Corpus Christi, TX**
*Rehearse, organize, recruit, and conduct the Islander Pep Band at
all home men's and women's basketball games, as well as,
provided musical support at community and university events; such
as State of the University, pep rallies, homecoming events, and
Island Days.*

**Assistant Director of Bands and Guest Conductor. Texas A&M
University-Corpus Christi, Corpus Christi, TX**
Assist with the band program and feature guest conductor.

**TAMUCC Horn Choir. Texas A&M University-Corpus
Christi, Corpus Christi, TX**
*Rehearse, organize, and conduct the TAMUCC Horn Choir in
university concerts and community outreach.*

Fall 2011-2014 Graduate Assistant. University of Kentucky, Lexington, KY
*Assist with the UK Wind Symphony, Symphonic and Concert Bands
Guest Conductor with the UK Wind Symphony, Symphonic and
Concert Bands. Actively recruit and assist with the UK Wildcat
Marching Band (played a pivotal role in the increase in enrollment
by over 25% in one year). Conduct the Women's Volleyball and
Basketball Pep Bands. Conducted the Men's Basketball Pep Band
through the entire 2012 NCAA Championship and SEC
Tournament.*

- 2009-2011** **Musical Director and Conductor. Fort Worth Symphonic Band, Fort Worth, TX**
Provide musical and artistic leadership
Coordinated local and regional concert engagements
- 2001-2011** **Band Director. Crowley Independent School District, Crowley, TX**
 Assistant Band Director, Crowley High School
 Head Band Director, Crowley Ninth Grade Campus
 Head Band Director, H.F. Stevens Middle School
Conducted bands at all three campus locations
Organized and presented multiple concerts on a yearly basis
Actively recruited and retained middle and high school band students
- 2006** **Conducting Fellow. Fort Worth Symphony Orchestra Conducting Institute, Fort Worth, TX**
Rehearsed and conducted the Fort Worth Symphony Orchestra
- 2001** **Guest Conductor. Texas Tech Univ. Community Band, Lubbock, TX**
Conducted in the Summer Concert Season

Teaching Experience

- Fall 2014-Present** **Professional Assistant Professor of Horn. Texas A&M University-Corpus Christi, Corpus Christi, TX**
Actively recruit, teach, and organize the TAMUCC Horn Studio.
- Professional Assistant Professor of Music Education. Texas A&M University-Corpus Christi, Corpus Christi, TX**
Teach a variety of music education courses including:
High Brass Methods
Instrumental Literature and Techniques
Foundations of Music Education
- Fall 2011-2014** **Graduate Assistant. University of Kentucky, Lexington, KY**
Assist with the UK Wind Symphony, Symphonic and Concert Bands
Guest Conductor with the UK Wind Symphony, Symphonic and Concert Bands. Actively recruit and assist with the UK Wildcat Marching Band (played a pivotal role in the increase in enrollment by over 25% in one year). Conduct the Women's Volleyball and Basketball Pep Bands. Conducted the Men's Basketball Pep Band through the entire 2012 NCAA Championship and SEC Tournament.

- 2011** **Administrator, Kentucky Intercollegiate Band, Louisville, KY**
Assist with all administrative duties. Coordinate and plan schedule and events for ensemble members
- 2001-2011** **Associate Director of Bands. Crowley Independent School District, Crowley, TX**
 Assistant Band Director, Crowley High School
 Head Band Director, Crowley Ninth Grade Campus
 Head Band Director, H.F. Stevens Middle School
Conducted bands at all three campus locations. Organized and presented multiple concerts on a yearly basis. Actively recruited and retained middle and high school band students.
- 2009-2011** **Horn Instructor. Kennedale Independent School District, Kennedale, TX**
Recruited and taught weekly private lessons. Accumulated numerous All-State, All-Region and All-Area Band Qualifiers. Accumulate numerous 1st Division Solo Recipients.
- 2009-2011** **Horn Instructor. Joshua Independent School District, Joshua, TX**
Recruited and taught weekly private lessons. Accumulated numerous All-State, All-Region and All-Area Band Qualifiers. Accumulate numerous 1st Division Solo Recipients.
- 2001-2009** **Horn Instructor. Aledo Independent School District, Aledo, TX**
Recruited and taught weekly private lessons. Accumulated numerous All-State, All-Region and All-Area Band Qualifiers. Accumulate numerous 1st Division Solo Recipients.
- 1999-2001** **Graduate Teaching Assistant. Texas Tech University, Lubbock, TX**
Served as Graduate Teaching Assistant to Anthony Brittin. Taught Applied Horn Lessons to undergraduate students. Taught High Brass Methods Course (Horn). Assisted in the coordination and planning of horn studio events and performances.

Employment History

2014-Present	Texas A&M University-Corpus Christi, Corpus Christi, TX Assistant Director of Bands Director of the Islander Pep Band Professional Assistant Professor of Horn and Music Education
2011-Present	University of Kentucky School of Music, Lexington, KY Graduate Assistant, Band Department
2001-2011	Crowley Independent School System, Crowley, TX Assistant Band Director, Crowley High School Head Band Director, Crowley Ninth Grade Campus Head Band Director, H.F. Stevens Middle School
2009-2011	Fort Worth Symphonic Band, Fort Worth, TX Music Director and Conductor
1999-2001	Texas Tech University School of Music, Lubbock, TX Graduate Assistant, Band Department

Other Performance Experience

2014-Present	Freelance Musician, Horn, Corpus Christi, TX
2011-2014	University of Kentucky Wind Ensemble, Horn, Lexington, KY
2003-Present	Freelance Musician, Horn, Dallas/Fort Worth, TX
2002-2003	Abilene Philharmonic Orchestra, Horn, Abilene, TX
1999-2001	Texas Tech University Orchestra, Horn, Lubbock, TX
1999-2001	Texas Tech University Symphonic Wind Ensemble, Principal Horn, Lubbock, TX
1999-2001	Freelance Musician, Horn, Lubbock, TX
1999-2001	Lubbock Symphony Orchestra, Horn, Lubbock, TX
1999-2000	Roswell Symphony Orchestra, Horn, Roswell, TX
2000-2001	Southwest Symphony Orchestra, Horn, Hobbs, NM
1999	National Wind Ensemble, Horn, Carnegie Hall, New York City

1994-1999 **Howard Payne University Symphonic Band and Jubilation
Brass, Principal Horn, Brownwood, TX**

Conducting Teachers

2011-2014 **Dr. John Cody Birdwell**
University of Kentucky
Director of Bands

2006 **Miguel Harth-Bedoya**
Fort Worth Symphony Orchestra
Music Director

2005 **Dr. German A. Gutierrez**
Texas Christian University
Director of Orchestras, Center for Latin American Music

1995-1999 **Dr. Robert Tucker**
Howard Payne University
Director of Bands

2002-2004 **Eduardo Browne**
Former Resident Conductor, FWSO

Horn Teachers

1999-2001 **Anthony Brittin**
Texas Tech University
Graduate Horn Studies

1995-1999 **Dr. Robert Tucker**
Howard Payne University
Undergraduate Horn Studies
Band Conducting

Conference Symposium Attendance

2014-Present **Texas Music Educators Association, San Antonio, TX**

2011-2014 **Kentucky Music Education Association, Louisville, KY**

2011-2014 **Midwest International Band and Orchestra Clinic, Chicago, IL**

2002-2011 **Texas Music Educators Association, San Antonio, TX**

Clinician Experience

2014-Present **Gregory-Portland High School Horn Section – Gregory-Portland, TX**

Flour Bluff High School – Flour Bluff, TX

Carroll High School – Corpus Christi, TX

King High School – Corpus Christi, TX

Tuloso-Midway High School – Corpus Christi, TX

VMT Magnet School – Laredo TX

Veterans Memorial High School – Corpus Christi, TX

2009 **Godley High School Marching Band – Godley, TX**
Godley Middle School Symphonic Band – Godley, TX
Mineral Wells High School Marching Band – Mineral Wells, TX

2008 **Godley High School Marching Band – Godley, TX**
Godley Middle School Symphonic Band – Godley, TX
Mineral Wells High School Symphonic Band – Mineral Wells, TX

Adjudicator Experience

2001-2011 **Region VII**
All-Region Band Auditions
All-Area Band Auditions
All-State Band Auditions

Aledo ISD
Solo and Ensemble Contests

Mineral Well ISD
Solo and Ensemble Contests

Comprehensive Conducting Recitals and Lecture

Conducting Recital #1

University of Kentucky Wind Ensemble, Symphony Band, and Concert Band

Singletary Center of the Arts

Concert Hall

Program:

American Overture

Joseph Willcox Jenkins
(1928-2014)

Belle of Chicago

John Philip Sousa
(1854-1932)

American Salute

Morton Gould
(1913-1996)

First Suite in E-flat

Gustav Holst
(1874-1934)

Conducting Recital #2

University of Kentucky Wind Ensemble, Symphony Band, and Concert Band

Singletary Center of the Arts

Concert Hall

Program:

Ride

Samuel R. Hazo
(b. 1966)

Irish Tune from County Derry

Percy Grainger
(1882-1961)

Greek Folk Song Suite

Franco Cesarini
(b. 1961)

La Virgen de La Macarena

Arturo Sandoval, soloist
Rafael Méndez
(1906-1981)

Conducting Recital #3

University of Kentucky Wind Ensemble, Symphony Band, and Concert Band

Singletary Center of the Arts

Concert Hall

Program:

Black Granite Symphonic March

James L. Hosay
b. 1959

Profanation

Leonard Bernstein
(1918-1990)

...Who Needs Enemies

Russell Peterson
b. 1969

Symphonic Dance No. 3 – “Fiesta”

Clifton Williams
(1923-1976)

Lecture Recital

Texas A&M University-Corpus Christi

University of Kentucky Wind Ensemble

Performing Arts Center

Corpus Christi, TX 78414

Gustav Holst

- Born September 21, 1874, in Cheltenham, UK, and died 25 May 1934, in London.
- Holst was a British composer and educator.
- He learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone.
- He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output.
- In 1901 Holst married Isobel Harrison, who would remain with him the remainder of his life.
- Before Holst became a well-known composer, he relied on income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music."
- In 1905, Holst became Director of Music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934.
- Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.
- Holst's wind band compositions have become standards in band repertoire, which include his most famous works for this genre the *First Suite in E-flat for Military Band* written in 1909, the *Second Suite in F for Military Band* of 1911, and *Hammersmith* in 1930.
- Moreover, his *Moorside Suite* for brass written in 1928, recognizes him as the first 'classical' composer to treat this genre seriously.
- Arguably his most notable work, *The Planets*, was influenced by Stravinsky's premiere of *The Rite of Spring* in 1913 and Schoenberg's "ultra-modern" *Five Pieces for Orchestra*.

First Suite in E-flat

- The *First Suite in E-flat for Military Band* Op. 28, No. 1, officially premiered in 1920 at the Royal Military School of Music, is considered one of the cornerstones of concert band repertoire masterworks.
- The *First Suite* was the catalyzing force that convinced many other prominent composers that serious music could be written specifically for the combination of winds, percussion and brass.
- At the turn of the 20th century, the term “military band” was applied to any ensemble that incorporated winds, brass and percussion as their general instrumentation, whether it was in fact a real military band or a civilian band.
- The absence of a standard set instrumentation and the belief that an ensemble constructed of an assortment of wind instruments lacked the ability to produce tonally significant music was an obstacle for composers.
- This is where the *First Suite* sets itself apart.
- The *First Suite* is made up of three movements: *Chaconne*, *Intermezzo* and *March*.
- Although, it is noted by Holst in his original score that, “As each movement is founded on the same phrase it is requested that the Suite shall be played right through without a break,” it is rarely performed this way.
- Even Frederic Fennell says that he,
 - “finds it difficult to move immediately from the enormous emotional conclusion of the *Chaconne*, for instance, without at least a breather or two in which to savor all that magnificent accumulation of the forces that create it. Beautiful jewels need a proper setting.”

Movement 1: Chaconne

- A *chaconne* is a type of continuous variations, which takes place over a repeating harmonic pattern or ground bass.
- The rhythm of the theme bears a strong resemblance to medieval English carols, the “Agincourt Song” from 1415 in particular.
- The main theme is an 8 measure melody, structured as a parallel period, that is interestingly repeated 16 times using different compositional techniques.

Measures

- 1-8: Original statement of the main theme in Euphonium and Tuba
- 9-16: Main theme **imitated** in Trombones with counter-melody in Trumpets
- 17-24: MT **imitated** in low WW with counter-melody in upper WW
- 25-32: MT **imitated** in low WW and low Brass with a *staccato* eighth-sixteenth note pattern in upper WW, Trumpet, and Trombone
- 33-40: Orchestration is at capacity with all low brass and WW **imitating** the MT and everyone else with the *staccato* accompaniment
- 41-48: MT is **imitated** pitch wise, but in a detached style in upper WW with sixteenth notes

- 49-56: MT **imitated** in Cornets and Trumpets with low brass and WW playing eighth notes and Horns with a counter-melody
- 57-64: MT **imitated** in Horns as a solo with Clarinet counter-melody
- 65-72: MT **imitated** in A. Sax as a solo with Flute counter-melody
- 73-80: MT **inverted** in Horns, A. Sax, 1st and 3rd Clarinet with counter-melody in upper WW in C minor
- 81-88: MT **inverted** in Cornets and Euphonium with a *hemiola* effect in the Bass Drum
- 89-96: MT **sequenced** up a M3 in the Trombones in C minor
- 97-104: MT **imitated** in 1st Cornet and Euphonium with c-m in 2nd Cornet, A. Sax, and 2nd Clarinet
- 105-112: MT **imitated** in Flute, E-flat Clarinet, Solo and 1st Clarinet, 1st Cornet, and Horns
- 111-112 An elision occurs with the end of the MT and a *cadential* extension
- 114-121: MT **imitated** in all low brass and WW with counter-melody in upper brass and WW
- 122-129: MT **sequence** up a P5 with a flat-VII (D-flat) over a pedal E-flat
- 128-131: An elision occurs with the end of the MT and a *hemiola cadential* extension

Movement 2: Intermezzo

- An *Intermezzo*, in the most general sense, is a composition that fits between other musical or dramatic entities, such as acts of a play or movements of a larger musical work.
- This movement is almost entirely made up of two themes.
- The first is the brisk, articulated C-minor theme, named A, in the opening measures in the Oboe and Solo Clarinet.
- The second is the solemn, horizontal, double period theme, named B, that the Clarinet introduces at letter C.
- These themes are always present in some voice or another with different accompanying strategies.
- There are some sub-themes that come about, but are more transitional than anything else, for example three measures after letter A.

Measures

- 1-18: Theme A in Solo Clarinet and Oboe
- 19-25: Theme A with added Piccolo, Flute, and E-flat Clarinet
- 25-42: Transitional material
- 43-58: Theme A in Oboe and 1st Cornet
- 59-65: Theme A with all WW added, except Bass Saxophone
- 66-82: Theme B in the Solo Clarinet that is later doubled with Solo Flute
- 83-98: Theme B in 1st Cornet and Euphonium that is later tripled in the 2nd Cornet
- 98-114: Development of Theme A in B-flat mode
- 115-121: Theme A in Oboe and 1st Cornet

- 121-140: Closing material bringing back fragments of the A and B themes

Movement 3: March

- This movement consists of two themes that vary in style.
- Theme A is very “march-like” in style with its light and bright style, contrary to Theme B which is long and connected.
- Theme B is of interest because Holst cleverly combines his *Chaconne* theme from the First Movement with Theme B of the Second Movement.
- It all builds up to a glorious finale with a layering of both themes in a composition technique called *simultaneous recapitulation*.

Measures

- 1-4: Introduction
- 5-36: Theme A, in Brass Choir orchestration, in the 1st Trumpet
- 37-40: Transitional
- 41-88: Theme B in WW, Horns, and Euphonium in octaves
- 89-122: Development of Theme A and the four measure introduction
- 123-162: Layering of Theme A and B with seldom moments of independence
- 163-168: *Meno Mosso* section with Theme B in full band setting
- 169-179: *Piu Mosso* with closing fragments of Theme A

Video Recording

- *First Suite in E-flat for Military Band* Op. 28, No. 1, University of Kentucky Wind Ensemble, Kenneth Javier Iyescas, Conductor